VOL. V NO. 4

woodwind

AN ARTS PAPER

WASHINGTON, D.C. FREE NOVEMBER 13, 1973

Woodwind
WOODWIND
1318 35th STREET, N.W. WASHINGTON, D.C. 20007
(202) 965-9650

VOLUME V, NUMBER 4

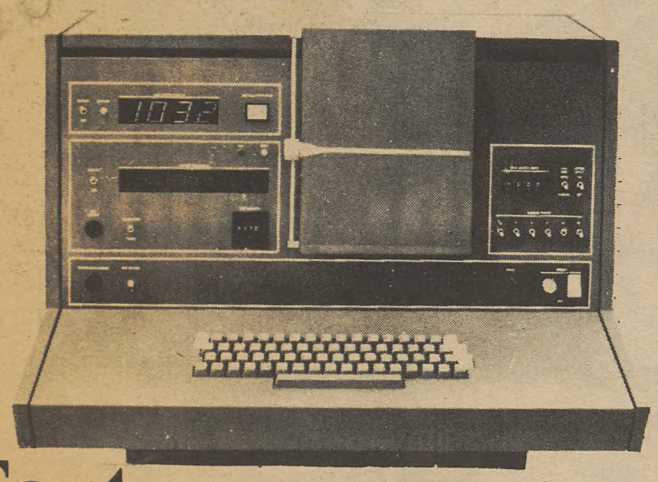
STAFF

Publisher
Mike Schreibman
Coordinating Editor
John F. Burgess
Art
David Tannous
Books
John F. Burgess
Calendar
Ricki Black, Joan Colombo
Films
Alex Ward
In Your Own Backyard
Clover Holcomb
Longhair
Louis C. Fantasia
Photography
Patti Pearson
Poetry
Deirdre Baldwin
Records
Bruce Rosenstein
Founder
Richard Harrington
Ace Reporters
Russell A. Chalker, Kirk Cheyfitz, Bill Holland, Ruth Stenstrom, Garvin Walsh
Advertising
Mike Schreibman, Denise Sines, Garvin Walsh
CONTRIBUTORS THIS ISSUE:
Bruce Cahan, Peterson Gnent, Richard Harrington, Keith Krokyn
COVER: Judy Byron
Bonnie Newlon, Beth Opicka, John Waldron

Yearly subscriptions are available at: •$6.00 newspaper rate •$8.00 first class •$9.00 airmail

Woodwind welcomes contributions of all sorts. We are particularly interested in feature articles and short fiction. Although we accept poetry, we have an enormous backlog. All articles are accepted on the basis or their own merit, not on the credits or reputation of the author. All materials submitted to **Woodwind** should be accompanied by a self-addressed, stamped envelope to enhance their chances of return.

TYPE-
SETTING



Fast,
Reliable,
Below Reasonable
Rates.

Woodwind
WOODWIND
965-9650

IN YOUR OWN BACKYARD

Edited by Clover Holcomb

BALLET: The American Chamber Ballet returns to Theater Project to present a program of classical and modern works. Included will be the world premiere of *Three Pieces for Blues Band and Symphony Orchestra, The Ugly Girl of Uldergon, O Rose of May* and three pas de deux selections from *Giselle* and *swan lake*. November 14th-15th at 8:30 p.m. and November 17th at 8:00 and 10:00 p.m. 45 W. Preston St., Baltimore.

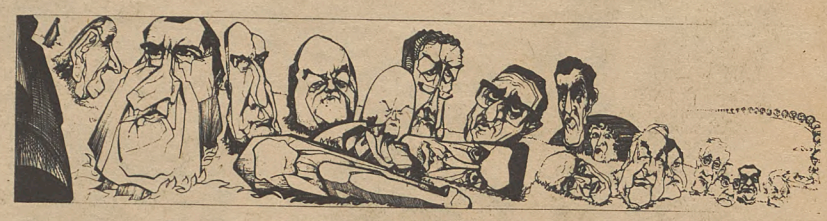
STORY OF RAM: The Hindu epic *Ramayana* will be told by Indian scholar Suvira Kapur in a program designed for young people. November 17th at 11:00 a.m. at the National Collection of Fine Arts. Tickets $3.00. Call: 381-5157.

"TEATRO LATINO": This bilingual theater group will present *The Games We All Play*, written by Alejandro Jodorowsky, author of the film *El Topo*. Performed in Spanish and English on November 15th-18th at All Souls Church, 16th & Havard Sts., Tickets: $1.50. Call: 232-0391.

BACH: Aldis Lagzdins, winner of the National Organ Playing competition will offer an all-Bach program at St. Ann's Church, Wisconsin and Nebraska Aves., November 14th at 8:00 p.m.

AUDITIONS: Musicians interested in performing in *The Twelve Days of Christmas* at the Kennedy Center should send name, address, phone, description of performance, performance date desired (December 24th through January 1st), proposed repertoire, proposed cost to be borne by the Kennedy Center and promotional literature with tapes if possible. To *Twelve Days of Christmas*, Washington, D.C. 20566. Deadline for applications is November 26th.

HANDCRAFTS: Two weekends of handcraft demonstrations will include weaving, pottery and spinning and dying (November 17th-18th) and Macrame, batik and jewelry enameling (December 1st-2nd) at Keeping Still, 4540 Montgomery Avenue, Bethesda, Md. 20014. Call: 656-1953.



Drawings and paintings of Vint Lawrence, at Studio Gallery, through November 19th.

SCREWBALL: One of the most appealing elements of the Hollywood comedies of the 30's was the relationship between men and women. They approached courtship and marriage with no expectations of bliss, relevancy or expansion of the personality. They simply created their own world of individual madnesses, wit and fun: the world was their playground. The American Film Institute is presenting some of the best films of Myrna Loy, Carole Lombard, Claudette Colbert. Katherine Hepburn, Cary Grant, William Powell, Clark Gable, including *The Thin Man, My Favorite Wife, It Happened One Night, My Man Godfrey* and *The Awful Truth.* November 17th through December 1st, at the Kennedy Center.

NO SCREWBALL: Although not a part of the "Screwball" series, AFI will also present a film which is one of the funniest I've ever seen. It's the story of a paleontologist who looses the last bone of his dinosaur to an heiress's dog. The problem is that she also has a leopard who only comes when sung to. *Bringing Up Baby*, with Katharine Hepburn and Cary Grant, November 24th-25th, at 1:30 p.m.

CLEANING OF AMERICA: A color picture book about a tap dancing boat driven by a platypus. By Walter McGivney will be one display at *Food for Thought* on Connecticut Ave., November 16th-30th.

BOXES: And bowls decorated by 18th Century Indian artists; all carved, painted, bone and shell, inlaid or made of stone or horn, will be on exhibit at the Renwick Gallery through November.

TIME AND PLACE: Four films illustrating the influence of a circus clown on the towns he passes through, the time-traps of urban life, the escape of a Confederate solier facing a Union army noose, and the works of five black artists will all be projected at the Martin Luther King Memorial Library, 901 G St., N.W., on November 21st.

GILLIAM: After a summer of studying silk screening with William Weege in Wisconsin, Sam Gilliam will present his new works at the Fendrick Gallery, through December 1st. 3059 M St. 338-4544.

The design on our cover, by Judy Byron, is taken from the 1974 edition of the Washington Women Printmakers' Calendar, "Twelve Months according to the *I Ching*." The calendar includes a signed silkscreen print from each of the following local artists: Bonnie Holland Arlen, Carole Sue Lebbin, Carol Duffy, Terry Braunstein, Ann Zahn, Marie Ringwald, Phyllis Hoffman, Pat Golden, Anette Polan, Judy Byron, Pat Allot Silbert and Marianne LaRoche.

The calendar, printed in an edition of 500, sells for $15 and is available at: Discount Books; Community Bookstore, on P Street; Talking of Michelangelo; Graphics East, Wolfe Street Gallery in Alexandria; Jewish Community Center; Lorenz Gallery in Bethesda; Ethel Putterman's Gallery in Silver Spring; Michelson's; Tiffany Tree; Hallway Gallery in Georgetown; Thought Gallery in Annapolis; The Design Store; Corcoran Gallery Bookshop; Temple Mica Annual Art Exhibit; Stone Ridge School; The Gallery in Reston; Urban Institute on Capitol Hill; Foliograph in McLean; Emerson Gallery in McLean; and Interior Wall in Rockville.

There will be shows of the contributing artists' works at Thought Gallery in Annapolis during November, at Talking of Michelangelo on Capitol Hill in December, and at the Wolfe Street Gallery in January.

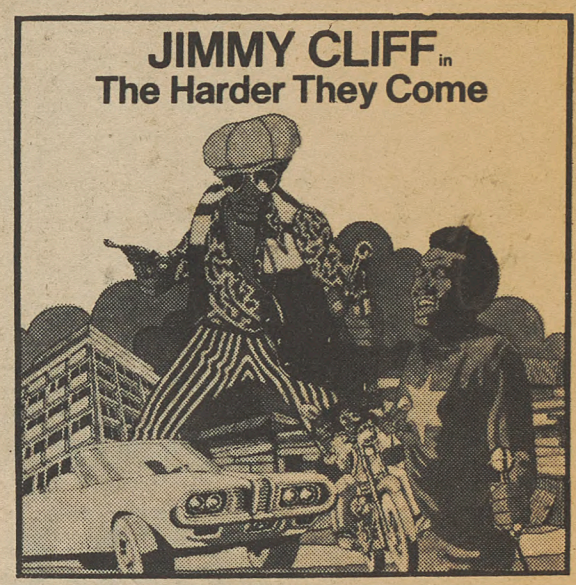
Reggae Music

THE WAILERS—BURNIN'. The Wailers are pure Jamaican. BURNIN', their follow-up album to CATCH A FIRE, contains a varied repertoire of "reggae" tunes penned, for the most part, by the incredible Bob Marley. The Wailers will be on tour this fall to help promote the new album. BURNIN' was produced by Chris Blackwell and The Wailers. (SMAS-9338)

CATCH A FIRE—The Wailers. Produced by Bob Marley and Chris Blackwell. Island Records (SW-9329).

"This album shows why Marley has been ranked in the same innovative class as Sly Stone and Marvin Gaye . . . Marley's lead vocals, supported by the back-up high harmonies of keyboard man Peter Macintosh and percussionist Bunny Livingstone, are filled with the intensity of the best soul singers."
—Lorraine Alterman, NY TIMES

AVAILABLE AT YOUR FAVORITE RECORD STORE



THE HARDER THEY COME (Film Soundtrack) — Jimmy Cliff with The Slickers, Desmond Dekker, The Maytals, Scotty and the Melodians. Mango Records (SMAS-7400).

"But words can't do justice to the music."
—Lorraine Alterman, NY TIMES

"Fast, tough, sinuous, with a score of Jamaican reggae that jauntily accentuates its vigor . . ."
—Jay Cocks, TIME

". . . I left the theatre whistling those catchy, syncopated tunes . . ."
—VILLAGE VOICE

island records
available from
capitol records

Capitol.

PHOTO: Bruce Cahan

BELLA

Bonnie Newlon is a graduate student of Demographics at Georgetown University and a housewife in Arlington, Virginia. She became aware of the "Women's Movement" recently and was confronted with a great many names, groups, and "fronts," but experienced great difficulty in getting specific, accurate information about any of them. Whoever She Is. . . *is her response to that difficulty.*

In this continuing series of articles, she explores various sources of information and assistance, and tries to present her views on them, as well as giving other women in the area a reliable guide to them. If there are any groups, associations, individuals, etc., which you feel would be of interest to our readers, please drop us a line, addressed to Ms. Newlon, and she'll try to cover them in future articles.

BONNIE NEWLON

Congresswoman Bella Abzug is serving her second term in the House. She was originally elected from the 19th Congressional District in New York City in 1970; this term, she is representing the 20th District — due to redistricting following the 1970 Census — which runs from the northern part of Greenwich Village, up Manhattan's West Side, into Riverdale in the Bronx. She was born in the Bronx on July 24, 1920 (the year the Women's Suffrage Amendment to the Constitution was passed), attended public schools there and went on to the Jewish Theological Seminary and Hunter College, where she received a B.A. Later she received her law degree from Columbia, and in 1945 she began practicing law. She has always been an activist, starting from her childhood when she belonged to a Zionist pioneer youth group. Since then, she has helped to organize "Women Strike for Peace" in 1961; worked in the McCarthy campaign in 1968, and the McGovern campaign in 1972; helped to found the National Women's Political Caucus; and remained throughout an outspoken critic of President Nixon's policies. Ralph Nader's Congress Project described her as "a remarkable, serious, and highly articulate member of the House" and among its "foremost proponents of environmental protection." She's known as a leader and worker in the women's movement, having sponsored a dozen "women's issues" bills.

I've read and heard and wondered about this woman and what she has accomplished. People have called her difficult and she's been known to use some four-letter words. But she rarely ducks an issue and she always comes off as well-informed.

The day Mrs. Garst — on Bella's staff as a speechwriter — called to say that the congresswoman would make time for us, Bruce Cahan and I headed for the Capitol and waited for her outside the Democratic door of the House. We had sent in a note, asking Bella to leave the floor for a few minutes so that we could photograph her. Tour groups were filing past and eventually a page came and told us that she wasn't on the floor just then, but when she came back, he would deliver the note to her. After about 10 minutes, she came striding out and there was no mistaking her.

She came over to us — we were obviously the ones who wanted her, armed with camera and tape recorder. She looked at us quizzically and we told her we wanted to take her picture. We asked if she'd have a little bit of time to spend on some questions. She said that she didn't have much, she was going to have to catch a plane to Chicago in a couple of hours to give a speech there, but we could take some pictures and talk for a little while. (We'd been told she liked to have her picture taken.)

She asked us if she could take a couple of minutes first, to check her makeup — so there she stood, to one side of the hall, with all the tour groups filing past, with her compact in hand, fixing her face for the pictures. I stood there thinking that the Capitol surely wasn't designed with women members of Congress in mind. It's really a shame that there isn't a place where she can go to ready herself for the photographers when this sort of thing comes up in her schedule.

When she felt she was ready, she said "Where do you want me to go?" Bruce knew of a hall of statues a few steps away, where she stood and posed for us while we talked a bit. We also found a bright, sunshine-filled window right outside the Democratic door to the House, where we took some more pictures of her. It was a dark day out, looking a little like it was going to snow.

In her manner and in the way she speaks to you, it's business. She's very tough and energetic — the kind of person who wouldn't accept "no" for an answer. You can tell that the stories of her working until midnight are really true. She's dynamic; and the thing that strikes you about her is that with all the toughness of manner, you realize that she's accomplished a great deal for having been in Congress for only two terms. It's been because she's good as a fighter — and she *is* a fighter. At the same time, she seems to have a softness beneath that formalized, pugilistic front. There's a concern for you and for the project that she's agreed to take on. Whatever it is, she realizes that she's made a commitment; she's a woman of her word. She's going to do it and she's going to take the time that's necessary to do it — even if this means she'll end up screeching out to the airport at the last minute, to catch a plane to take her to her next appointment.

After we finished the photo session, she went back into the House and **we told her that we'd meet her back at her office. It didn't take her long to** come over, ready to go into the interview:

Do you have any thoughts on resolving the continuing crisis in the Mid-East? Are you planning to take an active role in the formulation of a peace strategy — or do you see this as an area of invovlement for you?

I would hope that I've made some small contribution to a peace strategy in suggestions already offered to Secretary of State Kissinger. Dr. Kissinger assured me on October 29th that he would urgently raise the question of prisoner exchange and humane conditions for captured Israelis, including visits from the International Red Cross.

Such humane considerations for the suffering individuals on both sides must be the basis of all our efforts. It's essential to preserve a cease-fire while a comprehensive, negotiated settlement is achieved. The Arab nations must hold face-to-face negotations, as Israel has long been prepared to do.

I'm introducing a resolution next week, asking that the principles of the Geneva Convention be respected regarding the exchange of prisoners.

What form should our aid to Israel take?

We must be prepared to supply Israel's military needs so that she can maintain secure and defensible borders.

So much of our interest in the Middle East revolves around access to oil. What can be done about this need of ours. And is there a way for Congress to study the conversion of our energy-driven systems to solar power or other forms of energy aside from oil?

Yes. We should immediately begin a massive research and development program to determine the most efficient and economical means of converting our natural resources to environmentally acceptable use. We have about a 300-year supply of coal, which we are unable to exploit because of environmental considerations. We also have natural gas and shale and the potential for solar and thermal energy. To develop these sources now would relieve our dependence on Middle East oil, and would greatly benefit the consumer in reduced prices. We cannot allow ourselves to be blackmailed by the Middle East situation.

It's also imperative that we have a mandatory fuel allocation program like the one passed by the House. The administration put into effect a voluntary program which didn't work. There were scarcities in certain regions of the country and not in others. If the whole country shares the scarcity, then less people will get hurt as a byproduct. All people will have heat, if not as much as we like — at least they'll have heat. And agriculture will carry on. There'll be fuel for agricultural equipment and we won't find shortages in food on an overall basis or in a particular area. Also, in the interests of competition and fairness, the independents [oil companies] will have a chance at business. They've served the country for a very long time, especially in the home-heating area.

Thinking about your future in politics, do you have any inclinations now toward the possibility of seeking other offices — like the Senate, Vice Presidency, or Presidency?

The time is right for women to consider running for *every* office. I'm happy and feel useful in the House of Representatives, and am not eyeing any other spot. Nor do I rule out any possibility that may seem feasible and necessary for still greater service.

What do you think are the chances of a woman running on the Republican or Democratic national tickets in 1976?

The chances are excellent. Disillusionment with the Watergate syndrome affects male politicians of all parties. But since women are conspicuous by their absence in the Watergate mess, they can represent a new approach: honesty and morality in government. The voters are more ready now than ever before to accept something really different. That is, women in positions of real power. And women are preparing themselves for that responsibility. More and more women plan to run for state, local, and national office. I'm sure we'll see campaigns for the two top spots.

Many women were elected to local and state offices as a result of Watergate and earlier in the 1972 election, and the National Women's Political Caucus is working very hard to

BELLA — continued on Page 7

FUSION EXPERIMENT

By Peterson Ghent

Charles Evans and his wife Jessica did not have any children. Not that they were incapable of making children, mind you. It was merely that being informed people of their day they came to agree with Margaret Sanger's feelings on birth control. They were even a bit fanatical on the subject, especially since they lived in Chicago, which was already a crowded population center by the second half of the last century. But while Margaret Sanger's motives were aimed more at a eugenic solution to social ills, Charles and Jessica were more general in their attitudes, believing that the world already contained a sufficient volume of human flesh and that any child of theirs, in all humbleness, would likely make no great contributions to mankind. This was all fine, but. . .

In the day and age of their experiment, which must have been around 1910 — they neglected to date their otherwise absolutely thorough journal, from which this account has taken its facts — large families were the rule, and woman's destiny was considered to revolve around children. And also there was the other question, one that has likely been eternal: What is the ultimate meaning of the pairing of man and woman if not to create at least one new being to live on after them?

Charles and Jessica, as well as being informed of the events of both the world and their own immediate vicinity, were also well educated. He was a biologist, she a doctor. It was more her earnings as a doctor than his as a biologist (as a lecturer and part-time professor) that provided the financial foundation for the one year of isolation necessary to their experiment.

The experiment, in the words of their journal, was simply "to exchange as much as possible — *all* if possible — of the mass of our respective bodies, one for the others." In other words, at the end of their one-year experiment the matter whch had originally composed Charles' body would be Jessica's body and vice versa. They's be the same people, of course, except maybe a little bit bored with each other's company at the end of a year's isolation together, but the mass of their bodies would have exchanged places. A great idea for a project for lovers and, obviously, one that would put their love to a great test.

The first section of the journal was an explanation of the *why* of the experiment. The second section was the *how*. The third was to be a day-to-day record of the whole thing.

First, the *why*:

Barring a world-wide natural calamity, the success of human life on Earth seems assured. However, as Malthus has written, one such natural disaster conceivable could be mass starvation as a result of overpopulation. For this reason a rewarding means to go without children must be found for men and women willing to forgo the glory of combining their bodily substance to produce new human beings. . . One means to this end would be where the [married couple], instead of producing a third being from their two bodies, might instead combine and at least share the elemental material components of their two bodies. . .

The ultimate result, the journal goes on to say, is two-fold. First, there is this profound sharing of bodily materials; in other words, what could possibly be more intimately shared? Secondly, if the materials of two living bodies are shared between the two bodies, then it is possible to view the two bodies collectively as a third body unto itself — a new being, materially speaking, but without a birth in the normal sense and without an incrase in the mass of life on the earth.

Not a bad idea, philosophically speaking, and philosophically speaking, it's obvious that Jessica and Charles had a thoroughly materialistic view of life.

As to *how*, preparation apparently took almost a year itself. The house they lived in was a three-story brown-stone row house that was only 20-feet-wide but, fortunately, 80-feet-long. This provided sufficient area for a two-part green house on the roof; one part would be for her and one for him. Since it was a row house, the had only the front and rear windows and doors to seal.

. . . the idea is to completely seaparate ourselves from material exchanges with the [outside world]. Not only must our solid and liquid wastes be re-used, but the gases we breath and expell, they, too, must be contained within our little dominion.

Liquid waste, specifically urine, was understood, even in those days, to contain the broken down products that had once been part of the body. Even the pure water part, since it had at least been a part of the blood and was also quite possibly a component of the actual cellular tissues, could be considered to have been a living part of the living body. For this reason urine was to be sterilized in a solar heater — consisting of a large magnifying glass — and distilled. In this way, his drinking water and a large portion of the nutrient fertilizer to his part of the garden would have been a part of her body, and the same was true for her water and garden fertilizer.

Solid waste they treated in just the opposite way. According to the journal:

Fecal matter, being essentially incompletely digested or otherwise unutilized organic material that has not been absorbed by the living portion of the body, [must be reycycled] through the individual who produces it.

Of course, this sounds rather harsh at first glance, but the actual process was again one that started with sterilization of the wates.

The matter will then be dried in the sun heater,. . . broken into small pieces and used to fertilize the garden of the person who produced it.

What Charles made, so Charles shall consume; and the same was to be true for Jessica.

Gaseous waste, respiration products, were taken by Charles and Jessica to contain at most only a small component that would have been actually involved in the life processes, and since isolation and exchange of the breathing ari would undoubtedly put terrific strain on the relationship, it was decided that breathing air would be shared outright and that the plants of the respective gardens could utilize respiration products without regard to biological origin.

The final paragraph on the *how* section was an admission that complete exchange was not possible:

. . such as bone material, which though living, tends to be more inert than the more water-laden body parts. Also, it is apparent that with our system of mutual exchange of liquid wastes that, at best, a year's time will give no more than a 50% exchange, one body for the other.

In spite of this, the experiment commenced on May 10 of whatever year it was. Each garden had been stocked wtih a bearing apple tree, a blackberry bush, a lot of earth worms and plenty of seeds for carrots, radishes, peas, potatoes and even a little corn. Two families of rabbits were also stocked to be fed from the respective gardens. Charles and Jessica thought the rabbits would provide meat to round out the diet.

By the starting date, the gardens were well established. The vegetable by-products such as dried leaves,stems and stalks would provide fuel for cooking and heating. Lighting was to be an entirely daylight affair, and since the greenhouse was the only part of the building not visible to the street or to neighbor's houses this was where life would center. Activities on the two upper floors would be at nightor, otherwise, with extreme care not to be seen. The reason for secrecy being to sustain "the idea that we will be on an extended trip. Friends and neighbors, being under the impression that we ar not accessible will not interrupt the experiment for such reasons as to bring us news of such things as family emergencies that might arise during our year of voluntary incarceration."

The day-to-day account of the journal's third section (the day-to-day account) has few highlights for the first several months. The lack of lighting at night was hard to adjust to. Then too, there was the lack of ventilation and the odor from the waste processing. Acclimation to the odor took place in less than two weeks. Lack of ventilation in the increasing heat of the summer could only be gotten around by spending long, lonely hours of the day in the dark basement.

By October, the journal makes its first hedging reference.

Oct. 19 — We don't seem to be stocking as large a volume of dried vegetable material as we calculate will be necessary for winter heating. Too much seems to go for cooking. It is also possible we've made sufficient allowance for carbon in our system. . . Perhaps we will have to incorporate our combustible furniture into our life cycle.

A lot of people have considered burning the furniture for heat, but other problems also came up:

Oct. 23 — The daylight hours are decreasing rapidly and the sun is lower in the south now. In several more weeks, large parts of the gardens will not get any direct sunlight. We are beginning to wonder if the gardens, even in the strongest sunlight, would be able to absorb the smoke from the house if we decide to burn the furniture.

Oct. 26 — Running low on drinking water. Not enough sunlight to run the distillation machines.

Nov. 8 — The nights seem so long, so cold, so lonely. . .

By December, rationalization appears:

Dec. 6 — Haven't seen any human beings except each other for more than 6 months. Calculate that in this period each has consumed at least 50 gallons of water that had been a part of the other's body. Since water constitutes the major portions of our bodies, it seems possible, though it cannot be proven, that we already have shared more than *50% of our bodily masses with each other.*

Things took a turn for the worse:

Dec. 7 — Snow covered the top of the greenhouse during the night. The sky is cloudy and more snow is coming down. Everything seems to have stopped growing.

That was the last entry in the journal. At this point, presumably, they turned on the gas and electricity, if they had electricity, and told friends and neighbors that they decided to come home early.

There's very little else I know about Charles and Jessica Evans. My mother, the former Mary Evans, was only eight years old when her parents were both killed in a car accident. She was as surprised as I when I found the journal in the basement of the old house recently.

Several interesting things have come to mind about their experiment. If they were indeed sharing say 50-60% of their body-masses with each other, in the form of water, that is, they were also sharing it with the plants, the rabbits and even with the earth worms. And if you really sotp to think about it, they were exchanging mass also with the air and with the dirt in their gardens. So, in a way, it's just as if everything in that experiment, whether considered animate or inanimate in the normal terms, were part of the same life-cycle.

One other thing I'd like to say. My mother was born in 1911. That's whay I think the experiment was in 1910. I think they got rather lonely during those months they spent sealed off from the crowded cty. They just couldn't see the population explosion as clearly from the vantage point of their greenhouse.

AN OCCASIONAL MAN

From time to time, there has been an occasional man
Killed by a bear.

We might think of one of these men.

A Kansas trapper, perhaps, in the early days.
A dry, hot day? Maybe hunting?
No, tending his traps. But certainly out to kill something.
Stuffing small rodents, mostly alive
(Although not for long), in his sack.
Was there a sign, perhaps unobserved, a warning?
Then a RUSH! and a great growling furriness
Over him, taking him, tearing him,
Crunching through his nice bones. Weakening screams.
Dismemberment there for a while.
Later,
The family would find a forearm here of the father,
And there his gnawed but delicate thigh bone.

The shambling bear
Would stretch to run from the dogs of the trailing hunters.
Caught up with, surrounded, would bat them away for a whle,
Flipping them whining over,
Until they hunters arrived.

Later that day, the sun would go down as usual,
And slanty Antares come up as usual red.

Robert Sargent

SKIN

If the wood is good grain,
and the carpenter, the fit, the caulking,
the cask will be good
and if the grapes are good
the wood and the wine
will improve each other,
in the dark long days of aging.

The separate tastes of earth
will taste again and change again each other,
until, like membrane, somehow
in and between the wood and wine
there will be no separation,
wood from dark from wine.

When this goes on, anything can happen
Go back, go back to mystery.
Now I am grateful to my small poem
for teaching me this again:
that my God is still the moment
where the wood is no longer itself,
where the wine is no longer, only, itself.

Roland Flint

BRUCE BAILLIE

Stephen Allen Whealton

What is essentially American about an American artist? What characteristics do our native creators have that seem peculiar to us, while being less usual in other countries?

One could focus on several periods and on several art-forms, and one could come up with a variety of answers, some of them no doubt contradicting each other. Perhaps one might conclude that "artists are artists; diverse here as elsewhere."

Even so, there seem to be a few characteristics of American artists in all genres which are representative of a way of thinking more common on our side of the Atlantic than of European approaches to things.

In music, Charles Ives and John Cage, perhaps, typify this American-ness, even though each composer proved to be a totally individual creator as well as an archetypal one.

In art, Alexander Calder and Jackson Pollock typify American-ness as their work was the first to mark an American take-over of the world art scene. Nowadays, American artists have such a position of dominance in the art world that their works seems "American" simply because whatever they do becomes definitive.

Film-making is a split genre, with typically American *commercial* filmmakers of the past and present being familiar to people throughout the world. Personal, or independent filmmakers are a breed largely born of the Sixties. They also have varying measures of American-ness about them.

The qualities that seem typical of our creative artists in whatever fields revolve around a kind of detatchment from traditions, a kind of make-do practicality, an audacity that often seems silly when it is first seen or heard, and a refreshing jumble of subtle, sophisticated and chic qualities with other characteristics which seem crude, unnatural, wrong, or, at best, reflective of bad taste or bad judgement.

Many, but not all, typically American artists are judged by history to have been revolutionary. One contributing reason for this lies in the fact that the binding force of tradition and of history is not as strong in America as it appears to be in Europe. Indeed, it may be that Amerian artists often have trouble creating anything useful at all because they have matured in too much of an artistic vacuum.

Bruce Baillie is a filmmaker imbued with a great deal of the American-ness typical of Jackson Pollock, Charles Ives and Alexander Calder. Like each of them, his approach is personal, unique and difficult to name. Unlike them, however, Baillie's work does not function as particularly shocking or revolutionary stimulus to other artists.

The Smithsonian Film Series presented six programs of Bruce Baillie's work, with the filmmaker himself present for each program. Films were repeated, but in all, there were about 240 minutes of Baillie's work shown. The result is an impressive corpus of film work, reflecting much technical mastery, great individuality and one of America'a most successful examples of personal film creativity.

Baillie began making films at age 29, having spent his twenties in what he described as "basically aimless wandering; sometimes content, sometimes restless." At 29, he had built up within himself a focused energy, which carried him into a career as a filmmaker which has lasted 12 years, and which promises to continue indefinitely.

An early film, entitled *Mr. Hayashi*, (1961), presages much of what he would be doing in the years to follow. In it, visually beautiful and unorthodox shots of an old man are counterpointed by the man's description of his life. There is a quality of naturalness about the way Mr. Hayashi speaks on the soundtrack which recalls not the films that one has seen, but real life and real people talking.

The Gymnasts (1961) shows other traits which Baillie was to nurture and expand into his full-fledged and individualistic style. The film begins with Baillie himself shown apparently buying a ticket. The interchange is photographed in an ambiguous way, and yet with utter simplicity. The character played by Baillie then walks through strangely lit halls. This everyday motion takes up far more time in the film than conventional story-telling film rules would dictate. The protagonist arrives at a gymnasium and watches gymnasts practicing. Their bodies are photographed lyrically, with shapes and movements shown in a very beautiful way. At the end, the character returns the towel and gymshoes he'd rented, having never used them. The 'point' is perhaps obscure — did he intend to work out and then decide not to? What happened? For those film-watchers who care about the story or the intended "meaning" of the film, *The Gymnasts* may prove puzzling, but as a visual experience, it is crude, but vigorous and promising.

A Hurrah for Soldiers (1962-1963) marks the first time Baille abandoned even the pretence of narrative form and relied on a procession of ideas for the film's effect. The film is less original than his later work, being a rather typical example of the collage-film genre with the evil of war itself as its subject.

To Parsifal (1963) is his earliest, truly typical and original film. In it, he began to loosen up his reliance upon the audience's intellectual awareness and concentration. He provides images and sounds which are effective from moment to moment. In watching *To Parsifal*, one is free to think about Baillie's 'message,' or to drink in the sights and sounds without ruminating. If one allows the scenes on the screen to flow into awareness without too much thought, they begin to coalesce into a meaningful whole. The message is not very specific and it is not very clear, but perhaps it is also not so very important. For me, the power of *To Parsifal* lies not in the meanings that I can make for myself, out of watching it, nor in the message that I feel that the filmmaker has been trying to convey to me. For me, the film's effectiveness lies in its texture, in the sounds and sights that come and go, sometimes recalling earlier images, sometimes not.

Mass for the Dakota Sioux (1963-1964) is a return to filmmaking which intendsd to make a point, or perhaps several points. Perhaps it is because of my own preferences and tastes, but I feel that Baillie is not at his best when he is trying to convey messages; his talent as assembler of visual and aural images, as cameraman and as tape-recordist, as editor — all overshadow his talents at making points and conveying messages. To the extent that *Mass* is a reflection or an impression, it succeeds for me — to the extent that it tries to tell me something, it fails.

Quixote (1964-1965; revised, 1967) is a long film, representing a journey through America, and a kind of impression of it. It is largely successful because it leans very lightly on direct transmission of specific messages and relies mostly upon images. By the time he made *Quixote*, Baillie had become a virtuoso of film-technique. Images are distorted only when he wants them to be, and in precisely the way he intends.

Yellow Horse (1965), is perhaps the earliest example of the kind of film which has proved to be Baillie's strongest: the single-idea film which is brief, concentrated, lyrical and filled with visual and aural impact, but with a minimum of directed and overt point-making or obvious message. In *Yellow Horse*, the idea is motorcycle racing and the film is an expert and beautiful impression of that phenomenon.

Tung (1966) is similarly a one-idea film. It lasts only five minutes and has no sound. Beautiful color images flow by, complemented by a black-and-white vision of a girl, shown high-contrast and in negative. With *Tung*, he began to achieve the visual-collage method which has characterized his most complex work in the years since. Masking with his hand as he photographs, and then using a ball of cotton to mask out the opposite image, Baillie works in a way that is very typically American. Making do wtih simple, readily available elements, he achieves sophisticated results.

All My Life (1966) is a momentary exercise in simplicity, perhaps a relief to the filmmaker from the concentrated complexities of *Tung*. Brilliantly saturated, almost garish shots of richly red flowers are shown on the screen, as the camera slowly and simply tracks through a garden. The soundtrack is totally straightforward; Ella Fitzgerald singing a song. When the song ends, so does the film. Baillie commented that this film represents what he wishes to leave after his death.

Still Life (1966) complements *All My Life* in its simplicity. It is a single shot, wiht synchronized sound, lasting two minutes only. The film shows a few people and a few objects, and the soundtrack is not clearly revealing about what is going on. Ye the film has a kind of powerfulness which is totally lacking in the superficially similar films by Andy Warhol and his colleagues. *Still Life* is impressive because the mood it conveys is at once serious and calm, comfortable and awake. There is not one iota of perversity about it.

Show Leader (1966) is a quick portait by Bruce Baillie of himself, in black-and-white, showing him bathing in a stream. Some parts of it are shown over and over, and the effect of it is amusing and playful. It reveals the filmmaker's sense of humor, almost for the first time.

Valentin de las Sierras (1967) is a return to the impression-collage style — and a refinement upon it. The film is one of Baillie's best, capturing daily life in a small Mexican village. The moment-to-moment texture of the film is most impressive, and messages are kept to a minimum.

Quick Billie (1967-1970), running 60 minutes, is Baillie's longest and most ambitious film. In every technical way it is an advance over everything else he has done, though predictably it is less than totally successful because it is so long, diverse and ambitious. The making of this film is typical of Baillie's working procedure in many ways. First of all, it reflects a period of his life — the situation he found himself in. Recovering from a very serious and debilitating disease, he began to experience hallucinations. The film that came out of these hallucinations is more personal than his previous films. The images he put into the visual part of the film represent either typical scenes, objects or images from his daily life; or symbolic images created to convey his states of mind or attitude.

A virtuoso film, it reflects Baillie's advanced and subtle skill in creating, selecting and mixing sights and sounds. His creativity and taste with colors, shapes, sequences and sounds is impeccable and individualistic. Where the film fails for me is in its basic premise — it seems to require me to follow along with it, and to try to perceive some kind of message or point. Watching and listening to it, I get the feleing that I am missing too big a portion of what the filmmaker has put onto the screen and into the loudspeakers. What I make of the film on my own terms is interesting, occasionally extremely satisfying and generally pleasant, but in *Quick Billie* I too often feel left out or perhaps lazy or inadequate. I get the impression that there is a great deal passing over my head. While no unorthodox film can be "totally" taken in with a single viewing, the parts that are missed often do not seem crucial. With *Quick Billie*, however, I somehow have the feeling that what I ought to have gotten, I didn't, and what I did get was peripheral — window-dressing, perhaps.

Typical of much of Baillie's work is his use of some kind of an outside structure, influence or guide. *Quixote* represents his use of Cervantes' *Don Quixote*, and his reaction to the structure of that novel. *To Parsifal* represents his response to Wagner's opera, *Parsifal*. *Quick Billie* utilizes the *Tibetan Book of the Dead* as a structuring device. Baillie uses this art-works of the past not to inflate or to give importance to his work, but rather because they are in his mind at the time when he is working. Thus, *Quixote* reflects *Don Quixote* because he was thinking about that work when he made that film, and so on.

"My most intelligent film," as Baillie describes it, is also my favorite among his work and, indeed, one of my favorite experiences of any kind. It is a 10-minute work, filmed in black and white and color, with sound. It is called *Castro Street* and was made in 1966.

At that time, for some reason, "everything was going right," in Baillie's words. He recalls that he was working with more efficiency, more ease and more fluency than ever before or since. It was during a short

Continued on Page 7

"Fight the Food Tax"

HomeRule
Natural Foods
1825 Columbia Road, NW
Open 10:00 am to 7:00 pm — 462-5150
Monday — Saturday
BOOKS • VITAMINS • PRODUCE
— OVER 200 BULK ITEMS —

Mexican Shop
31st & M Streets
Georgetown
Phone 965-4726
10% off with this ad
RECYCLED JEANS
MEXICAN IMPORTS

BILLY TAYLOR

Richard Harrington

Pianist Billy Taylor is a man of many musical hats. Two weeks ago, he was the featured artist at the White House dinner for the President of the Ivory Coast. This Tuesday, he returns to Washington for a week's stint at Etcetera. In between, he has been taking care of business in other roles — as one of the 26 members of the National Council on the Arts, as president of New York's Jazzmobile, as part-owner of three radio stations, as a leader of jazz lectures and workshops in New York public schools. Taylor was also musical director of the David Frost show for three years and is currently under a commission to complete a work for the Utah Symphony.

The obvious question of how he finds the time to do all this receives a straightforward answer: "It requires a lot of juggling. I frequently am right up to the wire on what I'm supposed to do, but I'm used to working like that."

Playing in two such widely different situations as the White House and Etcetera doesn't present Taylor with any particular problems. "You play differently for different audiences. If it's with people you don't know well, you tend to explain a little more, be a little more explicit about what you're doing, perhaps a little more careful.

"Having grown up in Washington," said Taylor, "I have a rather special feeling for the White House. Even though I had been there before and met the President before, it really was a special occasion. I was very proud to do it, and very excited that the President of the Ivory Coast asked to have jazz. I thought that was very significant.

"It's the greatest missionary work I've ever done. The East Room of the White House is a very live room, acoustically very bright — you snap your fingers and you can hear it all over the place. During the performance, the guests were patting their feet, shaking their heads. Considering the formal atmosphere there, I was quite pleased."

One of the side-effects of his White House appearance has been that his mother is now something of a celebrity ("After all, she'd never been invited to the White House before.")

Taylor graduated from Dunbar High School in 1938. "One of the great things about growing up in D.C. for me was that from kindergarden through high school I went to all black schools. Whereas I don't condone segregation in any form, I feel that the advantage in those days for me was the fact that because of segregation in D.C., great teachers, inspiring teachers were relegated to the neighborhood schools that I went to.

"Even though their qualifications would have taken them somewhere else, we who were students benefited by their knowledge and the kind of perspective they put everything in. It gave me a whole different outlook than many people of my generation who went to a different kind of school and did not have that sense of heritage instilled in them, a sense not only of group but of self."

Taylor's fondest memory is for his first strong musical influence. "I think particularly of a teacher like Henry Grant, who I think is the only person that Duke Ellington acknowledges as a teacher. Duke never studied music formally, but he did have some formal instruction from Henry Grant.

"Grant was in charge of the high school band when I went to Dunbar. He was fantastic in showing those of us who were fortunate enough to study with him the relationship between the kind of jazz harmonies and melodies we were playing to traditional European harmonies and also harmonies and melodies of Africa. You got the best of three things and you learned about your heritage in both aspects."

Taylor's position on the National Council on the Arts, which is the advisory group to the National Endowment on the Arts, affords him an opportunity to push for programs that will divert money into jazz channels. He is the only jazz musician on the council, but admits that he "found a well-beaten path, and all I had to do was enlarge the opening."

TAylor has had a lot of experience with programming and funding musical projects, perhaps best exemplified through the success of Jazzmobile.

"About nine years ago, there was a study made of black youth in urban situations, 'Blueprint for Change.' One of the suggestions made," he explained, "was that the arts could be used to greater advantage in channeling the engergies, the imagination of youth, particularly since black people have a tradition of utilizing culture in a daily way. It was something that had obviously been overlooked.

"As a result, the Harlem Cultural Council was started by black artists and musicians of all kinds. We were looking for a project to bring home to the community that art should be out there as part of the community.

"At the World's Fair, one of our members had noticed that despite all the gorgeous buildings and exhibits, hundreds of people were following a moveable unit that had live music provided by an ensemble. We then tried to imagine what would happen if you provided music that was indigenous to an area and put it on a float. So we came up with Jazzmobile.

Since Taylor was such a proponent of the idea, he ended up with the responsibility for the project. Furthermore, to prove out his idea, he staged the first concert. This year, there were more than 125 free concerts provided through Jazzmobile.

"Nine years ago, there was a lot of unrest in the black community, riots in the summer," remembered Taylor. "And the police didn't take kindly to drawing a crowd for any reason. But we have never had any problems. We've even had situations where we'd be the eye of the storm — we'd go to where there had been trouble, everything would be cool while we were there, and when we left there would be some more trouble. Part of our *modus operandi* is to have people request that the Jazzmobile come play their block."

Over the years, there has never been any problem in getting musicians to participate in the program, including stellar personalities like Cannonball Adderly and Duke Ellington, who played a concert at hsi old home on 127th Street. "We didn't figure Duke would really come. But he brough out the old band posters and pictures, went into somebody's house and had some fried chicken. This kind of thing is just beyond belief of some fo the people in the neighborhood, because they never get to see these guys except in movies or on TV or hear them on record."

An outgrowth of the concerts found Taylor co-ordinating a series of seminars and workshops in New York public schools. "Because of the success of the outdoor program, we'd have kids who would come up and get a free lesson from the drummer or the trumpet player between sets, and they'd always ask a lot of questions. the guys were really nice, but we realized the street wasn't really the place to have that kind of meaningful conversation."

The lecture concerts, which occur two or three times a week, are funded by the National Endowment on the Arts, the New York State Council and, last year, by a grant from the Equitable Life Insurance Company. The Saturday workshops currently have 600 or so registrants, and this kind of response, coupled with Taylor's travels around the country on lectures and concerts, leads him to the conclusion that jazz is "the healthiest that I've seen, as far as young people are concerned."

Taylor concedes, though, that it's been an uphill fight, and that there is still a lot to be done, particularly in the academic attitude to jazz. "It's a part of the American tradition that's being overlooked by instructors, to the detriment of the students."

While working for the Frost show, Taylor auditioned people coming out of schools like Julliard who could not perform what was needed for the shows. "They're not taught about their own music, they're taught music of the European tradition, specifically the very small area of concert music which is performed by symphonies and so forth. They are not qualified to do country and western, jazz, rock, to do many of the things that are a part of America's musical patterns."

But Taylor's travels have uncovered a wealth of new musicians. "There's a phenomenal number of musicians within the universities. The kids that I hear in these contexts are good enough that Buddy Rich or Woody Hermann just go down to North Texas State (a school famous for its jazz program), take the whole graduating class, and they have a band. It's amazing."

BELLA

— Cont. from Page 4

encourage and help women to run for all offices in 1974 and 1976.

Is there any possibility of a committee change for you in the future?

No.

Impeachment of Nixon, or his resignation, remains a possibility. How do you feel about this, and do you have any thoughts on selection of a new President?

I was among the first Members of Congress to insist that the House begin inquiries leading to impeachment. In fact, I introduced an impeachment resolution in May 1972, in protest of Mr. Nixon's conduct of the war in Vietnam. Since that time, as we have watched Mr. Nixon's obstruction of justice, and flouting of the law, more and more Senators and Representatives have joined me in demanding that the House accept its responsibility under the Constitution — which it has now done with the investigation by the Judiciary Committee.

Under Article II, Section 1 of the Constitution, Congress could mandate an election, if both offices of the President and Vice President become vacant. I have introduced a bill to permit this to be done, if the Speaker would serve out the rest of the term. Should President Nixon resign or be impeached, and should the office of the Vice President be unfilled at that time, my bill calls for an interim Presidential election. It could be held in November 1974, at the same time the voters elect a new House of Representatives and a third of the Senate.

Such a law existed from 1792 until 1947, but was never invoked because the need did not arise. Today, however, it is quite necessary.

Some analysts have said it would be unfair for Nixon to be able to name his successor since he may be guilty of "high crimes and midemeanors." How do you feel about this?

I feel that it is completely unacceptable to permit an impeachable President to name the potentially next President. For more than one-fifth of our history, we have gone without a Vice President — with no ill effect. We should not be pressured into confirming Nixon's nominee, however well-liked he may be.

With all the Watergate news, would you still advise young people to go into politics and government service, or do you feel pressure from the outside — demonstrations, lobby groups, etc. — is better?

I have worked very hard with the Youth Caucus to see that the political process is open to them all the way. The Deomocratic Convention of 1972 reflected the first substantial in-put of young people into party politics. I certainly hope we can continue and increase participation in all parties and at all levels of elective office. The dedication to a better world, which the young now express, is our only hope for the future. Outside pressure is fine, but *inside* pressure is more likely to get things done. The young, by their votes and numbers, could well hold the balance of power for the future.

MS. *reported that in your race against Ryan, and later Ryan's widow, the press in New York didn't give your previous term and its accomplishments good coverage, and it gave begrudging support to your candidacy after Ryan's death. It seemed more interested in personalities than issues. What do you feel about your relationship with the press in New York now?*

We get along fine. Neither of us can afford to stay mad. I fight for their right to attack me.

You said in your book that you really didn't feel you were the greatest fund-raiser in the world, so. . . how does a Congressional representative like you afford four district offices?

It costs — out of the pocket.

what happened to the idea of statehood for New York City, which you favored?

It's resulted in lots of possibilities for more home rule for New York and other reform autonomies. It may still come to pass.

Do you have any new legislation pending?

Some of the bills I've introduced cover equality for women in credit of all kinds; legislation to help senior citizens in inflationary times; and Congressional reforms to prevent future Watergates. These are the ones I've emphasized. There are others, too.

If the primaries started tomorrow, who do you think would be running for the Presidential nomination in the Democratic Party?

I'd hesitate to guess, so long before elections. It seems pretty obvious, however, that some members of both parties have already started campaigning. Keep your eye on them — but you can expect some last minute, long-shots; also in 1976.

How should be go about making Congress less of a "smug, incestuous, stagnant institution"?

Keep the process open whereby delegates are selected to state conventions. It's on the local level that we can involve more women, blacks and other minorities; more barbers and clerks and school teachers and "housewives." And when they see how things are actually done, they become eager for change, and elect different kinds of Representatives. The sophomore and freshmen groups in the House have already made a perceptible change in the middle-class, white, male, lawyer stereotype — and they're more independent and less machine-dominated. The key to running candidates representing all segments of American life is public financing.

Do you have plans for more books, and are you writing any colums other than the one in Singles*?*

No other columns; articles, and, yes, ideas for books, but on the back burner. Just no time.

You mentioned in your book getting sick a couple of times during your first term as a result of exhaustion. Has your health been holding up this term to your satisfaction?

Yes, thanks. I seem to be holding up well, even though the work load continues to increase.

Do you have time for any home-life with Martin and your two daughters — and if you do, what kinds of things to you like to do together as a family?

One of my daughters is away at school and one is working. Martin is a very independent, understanding man — and we get an occasional chance to fight and make up. I do get home most weekends — but then, I'm usually in meetings, on the phone, at rallies. Martin sometimes goes with me on speaking trips. We love concerts, plays, good restaurants — but seldom have time for them.

Is it lonely for you in Washington, or does your work keep you busy enough that you haven't time to think of the loneliness?

Yes, the pressure of work is tremendous, and I really have little time to be lonely.

Who do you consider your best advisors and counselors? Are Martin and the girls among these?

I have lots of advisors, including former and present staff members and certainly my family. Martin tries nobly, however, to refrain from giving advice. He's a stock broker and a novelist, not a politician, he says. Of course, the girls always have something to say.

Have you always loved hats?

Yes, but I started wearing them full-time only when I started to practice law. Clients mistook me for one of the secretaries. The hat and gloves seemed to make a difference.

Eleanor Garst, a dear and genuine friend of *Woodwind*, deserves much of the credit for this week's article. She has known and worked with Bella Abzug on various issues over the past 12 years, aside from her own dedicated career activities in the causes of civil rights, peace and women's rights. Currently, she is serving on Bella's staff as a speechwriter — and from this vantage point, she pursued the indefatigueable Bella for us and arranged our interview. Our thanks to her and Bella for the moments and thoughts they shared with us.

BAILLIE Continued from Page 6

time in 1966 that many of Baillie's best films were made and, to my taste, *Castro Street* is the best of them all.

Although he says that *Castro Street* was inspird by a lesson from Erik Satie, the film seems to have been inspired only by itself and by the subject-matter of which it is a stunningly lyrical expositon. Castro Street borders on the Standard Oil Refinery in Richmond, California. It is this refinery and the railroad trains which serve it that Baillie's greatest film honors. For the filmmaker, perhaps, the visual and sound images in this film represent something else. He has said as much. For me, however, the film is a simple evocation of trains and oil tanks, raised to the level of high art, of "high art" has any meaning at all.

Shape, color, motion, rhythm, texture and pattern are exploited to their fullest in *Castro Street*. The visual images which can be captured by motion-picture filming of trains and factories have never been better selected or better photographed. Anyone who associates technology solely with its harmful effects upon mankind or with its ugliness is in for a jolt if he sees and hears *Castro Street*. It distills and encapsulates everything I have ever enjoyed about watching or listening to machines, it romanitcizes them expertly. It is so beautiful and so effective that it is clear that Baillie is not merely trying to convey the message that "machines can be beautiful" at all.

Continued on Page 17

art

MYSTERIES and PERSPECTIVES

LEON BERKOWITZ IN HIS STUDIO — PHOTO: Bernard Williams

David Tannous

The recent paintings of Leon Berkowitz — now on display at the Corcoran Gallery of Art — are a joy. Their obvious attraction is a spectacular and serene beauty, but they also radiate an assurance that is the mark of the accomplished artist, one who has found his insight and the means to express it.

These large paintings, glowing with color, show no unevenness in technique or achievement. Instead, there is an all-encompassing sense of ease: the works are the product of an artist who has refined his abilities so well that he can move through a great number of variations on a theme without repetition or banality.

Berkowitz's theme is the inter-relationship of color and light. Discarding considerations of line, volume and shape, Berkowitz explores the movement of light as color through the visible spectrum. The color is applied in a large number of thin, transparent oil washes over the primed white canvas, so that light travels through the many layers of paint to reflect from the underlying ground. This gives the color an intense luminosity, a back-lighting in effect.

The color itself changes over the surface of the canvas, ranging from one end to the other of the spectrum, but the points of change occur imperceptibly. One color melts into another; like a continuous tone moving up and down the musical scale, each point always is changing into the one next to it.

By removing most of the referents traditionally used to form an image on the painted surface, Berkowitz also has effectively dissolved that surface, leaving nothing but the color. There are no clues for measuring depth or distance; therefore, and paradoxically, a limitless depth is established within the canvas. The viewer's gaze falls into the work; the luminosity and transparency of the hues, like layers of dye floating in water, serve to pull one's look farther in. The color also can be seen to exist before the surface, hanging a bit farther into the room than the actual projection of the piece.

In a recent article, the critic Harold Rosenberg recounts the desire of painter Jules Olitski "to spray color into the air and have it remain there." This seems to me a good description of Berkowitz's work. His paintings function less as objects — things to be looked *at* — than they do as media, to use an overworked word in one of its original meanings: as carriers of information.

Like the first perspective paintings of the Renaissance, though of course in a completely different way, Berkowitz's paintings are openings in the wall, portals to a new experience. They abandon the iconographic flatness of much contemporary abstract painting and forego the familiar three-dimensionality of the new realism in order to present the phenomenon of color in as nearly a pure form as possible. The paintings negate the space and volumes of their surroundings: they create a new space where veils of color, like drifts of tinted smoke in the air, coalesce and modify each other as they come together and move apart.

In format, the paintings are large — most of them measuring at least eight-and-a-half by six feet — and almost always vertical. The transition of the spectrum across the surface rarely is uniform; usually, a central hue covering the greatest area of the work modulates rapidly through the spectrum as it nears the painting's edges, until a complementary color is left in two narrow, vertical strips at either side of the canvas. But transitions occur also from top to bottom as well as from side to side, and in some works a nearly circular tension is set up, as the color movements in one direction coincide with the changes in the other, so that the viewer's gaze is kept moving continuously about.

It's as if Berkowitz had fashioned his spectrum out of some elastic material that he could contract and expand at will, without changing its essential identity. A feeling of pulsation, of rhythmic inward- and outward-moving radiation is conveyed, and this energy can make the color seem to push even beyond the painting's limits.

Berkowitz aids this feeling in a number of works by lightening his colors along the vertical sides just at the surface's edge. This makes the illumination seem to bend round from behind the canvas, as though the very material of the work were suffused with light, and it also reduces the viewer's perception of the physical boundaries of the piece, making ambiguous the determination of just where the color stops.

An interesting modification of this effect occurs in the three triptychs. In each work, the three panels are placed very closely together, not much more than an inch apart. The separation is visible, of course: the two vertical lines formed by the white wall stand out even across the room. But as the viewer looks from one panel to another, noting the color continuities carried out among them, the colors at each panel's edge seem to leap the white division and carry over to the panel beside. It's a flickering effect, like a strobe light: the strips of wall both define and dissolve the paintings' edges.

It is a mark of these paintings' strength that they can hold their own, and hold the viewer's interest, even when a number of them are grouped together, as in the present exhibit at the Corcoran. One would think that, with their almost identical formats, their intensity and subtlety, the works would be at their best when seen alone, and perhaps this is true.

But they also can gain from each other; the artist's idea is restated each time with enough vigor and freshness to give every work its individuation, even while it is seen as one of a group. The paintings are helped, too, by the intelligent arrangement they have received in the three long galleries on the Corcoran's second floor.

For some time, Leon Berkowitz has kept a written record of his thoughts and observations as he has worked. At one point last year he wrote "The question is to translate myself directly into the paint. This is perhaps what the action painters were trying so hard to do." Berkowitz has been trying to do this too, and, looking at his calm, beautiful paintings, one can't help feeling that a rare spirit has informed these combinations of color and light.

□□□□□

It would be hard to imagine a greater contrast to the serene, lyrical airiness of Berkowitz's work than the somber, down-to-earth certainties of Louise Nevelson. Nevelson, now widely considered this country's most important living sculptor, is having her first solo Washington show at the Fendrick Gallery, 3059 M Street, N.W., and it is an instructive sampling of the different areas of the artist's concern.

Nevelson is perhaps most famous for her unique wall sculptures, vast ceiling-high, wall-to-wall compilations of open-faced wooden boxes, filled with arrangements of wood scraps, furniture parts and sectioned crates. Always painted in one color, usually a flat black, the walls sometimes extend to fill an entire room, making an environment overwhelming in its size and complexity.

One of these walls is at the Fendrick show, along with several smaller wall pieces, three free-standing sculptures, a couple of mysterious table-top boxes, and a number of works on paper. The paper works include a new suite of six aquatint-collage prints, four unique collages, and some lithographs, etchings, and intaglio prints. So there is good opportunity to see Nevelson's vision expressed in a variety of scales and materials.

The most important works are the sculptures, and of these the large wall "Nightscape II," built in 1964, dominates the show, both in size and interest. Although rather small in comparison to the usual run of Nevelson's walls, measuring just under

ART cont. on Page 10

the Scissors Circuit

your hair is the sexiest thing about you!

$2.00 off with this ad

1616 wisconsin avenue georgetown 965-1646

PAUL's AUTO SERVICE
(formerly Paul's Germ An' Bug Shop)

VW SPECIALIST

5% off with this ad

2820-A Mary Street
Falls Church, Va.
560-7100

TERMPAPERS

Thousands on File

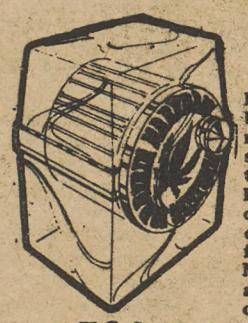
Come see our Catalogue

$2.00 per Page

TERMPAPER LIBRARY
2605 "P" Street, N.W.
Washington, D.C.
333-0201
Call between 12:00-5:00 P.M.

earthworks has MARYGINS now only 3.75

NOW OPEN UNTIL 9 PM



Rolling powdered grass is a bummer — smoking it is even more of a drag. Sifters and screens powder it and box lids take too long.
It's about time you get turned on to Marygin — a new herbal cleaner that separates the leaf from the stems and seeds. Marygin is washable, portable and will clean up to one ounce of your favorite smoke.

1724 20th ST. N.W. 387-6688

CELEBRATE THANKSGIVING WITH AMERICAN INDIAN JEWELERY

at the OLD MEXICO
1410 Wisconsin Avenue
in Georgetown

ART Cont. from Page 8

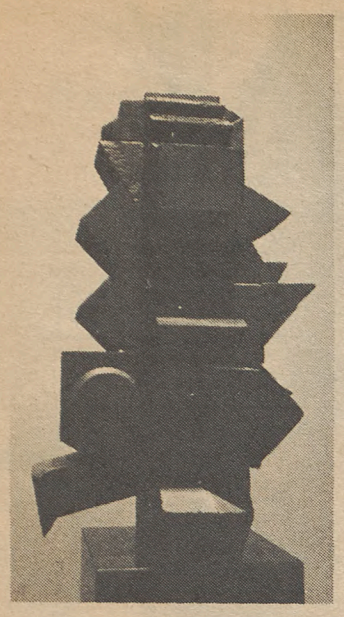
seven feet tall and a little over ten feet long, "Nightscape II" demonstrates effectively the artist's investigations of serial arrangements, introductions and developments of a theme, and paradoxical treatments of the third dimension.

To consider the paradox first, as the most entertaining, and, as is the case with most paradoxes, the central consideration: "Nightscape II" actually is a wall relief, rather than a sculpture. Using three dimensions, with layers of three-dimensional objects packed within its shallow organizing boxes, it can be viewed from only one direction — head on — like a two-dimensional painting or drawing. It is more closely akin to an expanded collage than to a conventional sculpture that is designed to be seen in the round.

The use of three-dimensional elements in a way that negates the customary exploitation of their three-dimensionality means that we must look for other explanations of their presence in Nevelson's work. Most sculpture is concerned with considerations of mass, volume and weight, both actual and visual, but Nevelson's is not. Instead, the three dimensions are used to solve what used to be considered questions essentially of two-dimensional work: depth, perspective and pictorial complexity.

One doesn't look *at* Nevelson's walls, one looks *into* them. There is a close relationship here to the quality I noted earlier in Berkowitz's paintings: as in those works, and as in the Renaissance perspective paintings, although again in a completely different, unique way, the Nevelson walls really are windows in the wall; they open up infinite landscapes to the eye.

The three-dimensional elements, piled upon each other in layers extending from the rear of the boxes toward the open front, entice the gaze of the viewer to follow down into the depths of the piece. They work both as barriers to such a penetrating gaze



"Young Tree XXXVII," Black-painted wood sculpture by Louise Nevelson
PHOTO: Link Harper

and, through their interstices and seemingly haphazard overlappings, as the means of effecting it, paradoxically prohibiting and permitting at the same time.

In "Nightscape II," as in many of her other works, Nevelson intensifies this effect by painting everything in the work a uniform matte black. Thus removing any considerations of color, even such slight variations as might occur in the different natural tones of the constituent pieces of wood, she focuses our attention on line, texture, and shape. More importantly, the black draws in our gaze, abolishing exact determination of depth. Again, as in the Berkowitz paintings, though by different means, a limitless depth is suggested, an infinite perspective extending behind the wall.

The third dimension is used also to bring a two-dimensional element — shadow — into play. And in this use, Nevelson again departs from the conventional. For most sculpture, the shadow is used to increase or define the visual mass of the work; Nevelson uses it as a drawing instrument, as another line.

Falling on the flat black planes of the wood, or disappearing between (and emphasizing the separation of) two neighboring elements, the shadow functions as a limit, a darker black against the black, a container of shapes, a definition of edges, an illustrator of differences in texture, an exclamation point. Nevelson draws with shadow and uses it to increase the depth and mystery of the work as well.

In her walls, as in almost all of her other work, Nevelson operates as a serialist and incrementalist. Small elements are added to each other until a large effect is achieved; most of these elements are organized so that a unifying principle is built through the introduction and variation of a shape or texture. Things are stated and restated in different forms and sizes.

Thus, in "Nightscape II," a double-barred vertical figure resembling the Cross of Lorraine is formed of dowels in the top left box and repeats itself in flat rough slats in the box beneath. Other horizontal and vertical arrangements reappear throughout this work, but they all serve as mere accompaniment to the major theme of the piece: the circle.

Appearing both as presence and absence, the circle begins unobtrusively at either end of the work, in the guise of nailheads and small holes. Very quickly a tour-de-force of circularity develops, encompassing dowels, table legs, semi-circular cut-outs and scalloping, wheels, and knobs, until a crescendo of sorts occurs with the addition of a long curved strip of wood perforated with nail holes, resting just above a section of a door with a circular panel removed.

In the foregoing description a number of musical terms have been used, because Nevelson's works often evoke a musical comparison, proceeding as they do in a serial, sequential arrangement to offer variations and embellishments of a theme. A number of critics have noted this analogy, and the artist herself has given it recognition by titling a group of her works "Silent Music."

Nevelson's works can perhaps be considered silent music, just as architecture, another art whose concerns are closely allied to hers, has been called frozen music. But there are crucial differences.

Unlike all but the most advanced of musical compositions, Nevelson's sequential creations can be entered from a number of directions. More importantly, they can be comprehended as a whole, not just as the sum of their parts. Even though they are composed of an incredible number of precisely-arranged details, her works always exhibit a strong compositional organization — derived in large part from the verticals and horizontals of the containing boxes — that makes them intelligible and exciting from a distance as well as in close-up.

Of course, this is true of any number of other artists' works, but the unusual aspect of Nevelson's art is that she holds both parts in equilibrium: neither the particular nor the general is allowed to dominate.

A peculiar tension is set up, then, as one looks at her pieces, both large and small. The eye begins perhaps to examine a detail, then suddenly one is aware of the underlying structure of the piece. An oscillation results: one can't hold both perceptions in the mind at once; yet neither perception prevails for long over the other.

The eye moves back and forth; the balance is as fine as in the psychological puzzle that shows in turn the outline of a vase and the opposing profiles of two people. One's perception of her work is not allowed to rest; it is constantly changing, and no final explanation is possible.

This underlying sense of paradox, of equal opposites unreconciled, is the basic strength, I believe, of Nevelson's art. It appears not only in the sculptures, but in the paper works, the collages and prints, with their wild diagonals, rough-torn edges, and strange zips of color contained in perfect rectangles.

The collages and prints convey in two dimensions what the sculptures do in three: a wildness contained, a war of the anarchic many — protean, jagged, multi-layered, unfathomable — against the repetitious order of a straight-lined few. Neither principle achieves supremacy: both are needed for the work to succeed. Like a sorceress, Nevelson suspends resolution; the conflict continues before us without end.

[*Because of space limitations, the above article unfortunately was omitted from the last issue of* Woodwind. *Both of the exhibits reviewed here have closed. The Berkowitz exhibit will run at the Everson Museum of Art, Syracuse, N.Y. from February 21 - March 21, 1974. A catalogue of the show containing several color reproductions of the paintings continues on sale at the Corcoran Gallery Museum Shop.*

A number of Louise Nevelson's works still are available at the Fendrick Gallery. An excellent example of one of her large wall-sculptures, "Sky Cathedral — Moon Garden Plus One," is part of the exhibit "American Art at Mid-Century I" at the National Gallery of Art.]

by John Waldron

The ceramic works of Ursula Gusick are on display in a one-person show being held throughout the month of November at the Discovery Gallery.

Urs, as she is professionally known, has shown in many galleries throughout the metropolitan area. She is also an instructor at the Smithsonian Institution and likes teaching in a group situation. She feels that in classes such as hers, students learn as much from each other as they do from the teacher.

Urs has a strong belief in the intrinsic value of making pottery, feeling that there is something compelling about the process of working with clay. It has something to do with the strange combination of control and accident that happens in pottery, she feels. There is gratification in the control one develops over the process, but there is still a sense that clay has a direction of its own in which it moves.

When viewing her work, one is impressed with the feeling that the artist is attuned to the nature of the basic materials and that her technique involves methods which belong essentially to her medium. She does not limit herself at working only at the potters wheel, but has revived some of the older methods of pottery-making, such as the use of slabs of rolled clay and modeling from rolled clay coils.

The pieces being shown in her exhibit at the Discovery Gallery are all utilitarian, yet bear a personal uniqueness. They range from wall-hanging planters to large vases and platters. The interplay of glazed and unglazed surfaces and the free way in which they relate to each other is most impressive. The contrasts of textures and colors are extremely compatible and the shapes are simple and refined, yet the work avoids being commonplace. In the environment of the gallery, Urs' works manage to convey a sense of easy familiarity and establish for themselves a considerable measure of worth.

PHOTO: John Waldron

Narragansett Leathers
Capitol Hill
•Suede Jean-Jackets (lined)•
• $50 •
Tues. — Sat. 10-6
319 7th Street, S.E. 544-2211

master
haircutters

2632
columbia pike
arlington, virginia
920-1144

for people who walk on this earth...

If you've walked barefoot on sand or soil you know how great it is. Your heels sink low and your feet embrace the earth. Then you put on your shoes, return to the city, and become another concrete fighter . . . but the concrete always wins. You yearn for the earth that lies buried beneath the city.

The Earth Shoe is the first shoe in history with the heel lower than the sole... this helps return you to nature though you are forced to live in a cement-coated world. The Earth Shoe's patented design gently guides you to a more erect and graceful walk, and reduces fatigue and the aches and pains caused by our hard-surfaced city.

For men and women in shoes, sandals and sabots.
From $23.50 to $40.
Brochure available.

KALSO earth® shoe

Mon-Sat 11-6
Thurs 11-7

Mail Orders Avail.:
1658 33rd St., N.W.
Between Q & R Sts.
(Wisconsin at 33rd)
G'town, D.C. 20007
(202) 337-4044

U.S. Patent No. 3305947

FREE SHOW

John Burgess

What is probably the finest free show of the decade is taking place right now and will continue for the next several months. The exhibit will be on display to most of the world, for several hours per day/night and will occupy a space not less than 90 million miles in length, and 10 million miles in breadth. It'll be moving at a speed of some 108,000 miles per hour and by the time it leaves, will have gone over 880 million miles. It won't be back for a couple of tens of thousands of years, so if you don't see it now, you probably just won't see it at all.

This free show, of course, is the display that will be put on by the comet Kohoutek. This comet seems to be becoming a distant member of the solar system for the first time. It is entering this system and will be trapped by solar gravitation during its swing around the sun. It is possible, however, that Kohoutek is already trapped, but there are no records of celestial phenomena dating back as far as its last possible circuit. Consequently, its actually status is still open to question.

The study of comets is not as extensively explored as other astronomical events, but scientists around the world are using Kohoutek to provide them with much that they do not know. Through the Skylab mission which was delayed to take advantage of the approach of the comet, various sounding rockets, observatories — both visual telescopes and radio telescopes included — NASA and other study groups will try to discover more about the composition and life-patterns of comets.

As Kohoutek approaches the sun and swings around the other side, to return back to its home far beyond the orbit of Pluto, it will become visible to the naked eye, and gradually grow dimmer until it is lost for another few millenia. At its brightest, Kohoutek will be visible during the day. During the early morning and twilight hours — depending upon just when it is observed — it will be the brightest object in the sky, and may be photographed with little difficulty.

Below is a timetable for sighting the comet as it approaches perihelion:

TIL NOV. 30: The comet will be at the horizon in the southeast, two or three hours before sunrise. It becomes visible to the naked eye toward the end of the month, but binoculars or a small telescope will greatly aid sightings.

DEC. 1-15: Kohoutek will still be in approximately the same position, but appears continuously later in the morning, now becoming visible 1½-2½ hours before the sun rises. Telescopes are not needed, but again, they are a nicety.

DEC. 15-28: As the comet approaches the sun, is rises later and later in the morning, now, about one hour before sunrise, continuing until sunset. As in viewing eclipses, take precautions not to burn your retinas by looking at the sun without protection.

DEC. 29 - JAN. 15: The comet will no longer be visible in the morning. Having come around the sun, and on its way back to deep space, it is now visible at twilight. You can see it near the point at which the sun sets, around the beginning of the year, but it climbs higher in the sky each night.

JAN.15-30: Kohoutek is now high above the western horizon. Again, it will be nearing the limits of naked-eye visibility, so viewing devices will be helpful.

FEB. 15-28: Look lower in the western sky. The comet will be well out of sight to all but those with binoculars or telescopes.

Kohoutek will sport a tail that is estimated to be near 90 million miles in length, nearly the distance from the sun to the earth. This tail is essentially a glorified neon light, without the tube, in that it is the glowing result of excited, ionized gases originating from the 15-17 mile-diameter nucleus.In deep space, this core is chilled to a temperature near absolute zero, -273.16° C. As it nears the sun, coming as near as 13.1 million miles to the sun, the nucleus heat up considerably. The gases that result from this heating are thrown back by solar wind and stream out behind the comet. Sometimes, the heating action is so violent that the comet splits into two or more fragments, each of which becomes a separate comet, with its own nucleus and tail. If the fracturing is sufficiently forceful, the comet may disappear, showing itself sometime in the future as a meteor shower — like the Perseid — as the earth passes through what was once the comet's orbit.

It will probably be well worth your effort. Use a moderately fast film, with a shutter speed of 30 or less. If you can get your hands on a small telescope, an astro-photo mount would not be an extravagant expenditure. After all, you *know* you're never going to see Kohoutek again. and it *is* a cosmic experience of the most basic sort. And besides, you can use any equipment you purchase again, in 1978 when Halley's Comet comes by on its regular inspection of our little experiment.

film

RED BEARD

Stephen Allen Whealton

What *is* sentimentality, anyway? Usually it is thought of as a crass attempt to give emotional significance to something which doesn't deserve it. Ads using children and dogs to persuade us to buy frivolous or harmful products are good examples of sentimentality at its worst.

A novelist, playwright, or filmmaker is always tempted to put emotional impact into his stories — it makes them more real, more enjoyable, more memorable and better. The trick is to do it well, and not to serve up empty gestures instead of validly portrayed interactions and situations.

Oversentimentalism has been such a common flaw in American films that there has set in something of an overreaction. We are often so careful not to let an example of sentimentality escape our notice that we numb ourselves to real emotions.

The Japanese don't seem to have quite this exact problem: their films are free with emotions in ways that ours are not, yet they are reticent about things that do not cause us to hesitate. Such are the ways of different cultures.

Red Beard is a Japanese film which could hardly have been made in the U.S. in any form except, perhaps, as a soap-opera. It portrays such cliches as death, mistreatment of children, and the dramatic triumph of social responsibility over selfishness.

The story concerns a young doctor who has studied "Western" medicine at a Dutch school in Nagasaki. The action takes place around 1890. He is asked by his father to visit a clinic and to pay a call on the directing doctor there. When he arrives, he is mysteriously received as a new addition to the staff. He responds in a way apparently typical of young Japanese males of the upper-class; he sulks and pouts quite flamboyantly.

The three hours of *Red Beard* show this young doctor's transformation from an attitude of haughty selfishness to one of dedication to the service of the poor. It is such a basically meaningful and moving plot idea that it strikes one as being almost too obvious. The story-teller has stacked too many cards in favor of the emotional impact of the tale.

Red Beard succeeds because it avoids the pitfalls of empty sentimentality at almost every juncture. Old and young patients die, and much is made of their deaths. Yet the reactions and emotions shown on the screen do not seem excessive or unrealistic. The filmmaker has chosen not to avoid depicting some of the more highly-charged events which can occur in life.

Acting, script, photography, music, pacing, decor, costume and every aspect of detail are handled with great care and insight. The accumulation of episodes that make up the film are interwoven with skill.

The slightly exotic character of the film — which exists for Western viewers because it is set in a foreign culture, in an other era — help make the story believable. We forgive the filmmaker for showing something that seems somehow improbable because we do not know what really *is* probable in lower-class, suburban Japan in 1890.

On the other hand, the alienness of the setting and the unfamiliarity of the objects and habits shown on the screen never obscure the human message of the film. The young doctor's personality is shown in some depth, as is that of the clinic's director and several of the patients. It is a moving film and I recommend it to all of you.

Custom Electronic Service
COMPONENT STEREO SALES & SERVICE

120 Day Service Guarantee

NOW TWO LOCATIONS

5450 Marlboro Pike
District Hgts., Md. 20028
(301) 736-7222

1813 Columbia Road, N. W.
Washington, D. C. 20009
(202) 667-2150

•PIPES
•PAPERS
•BONGS
•CANDLES
•BOOKS

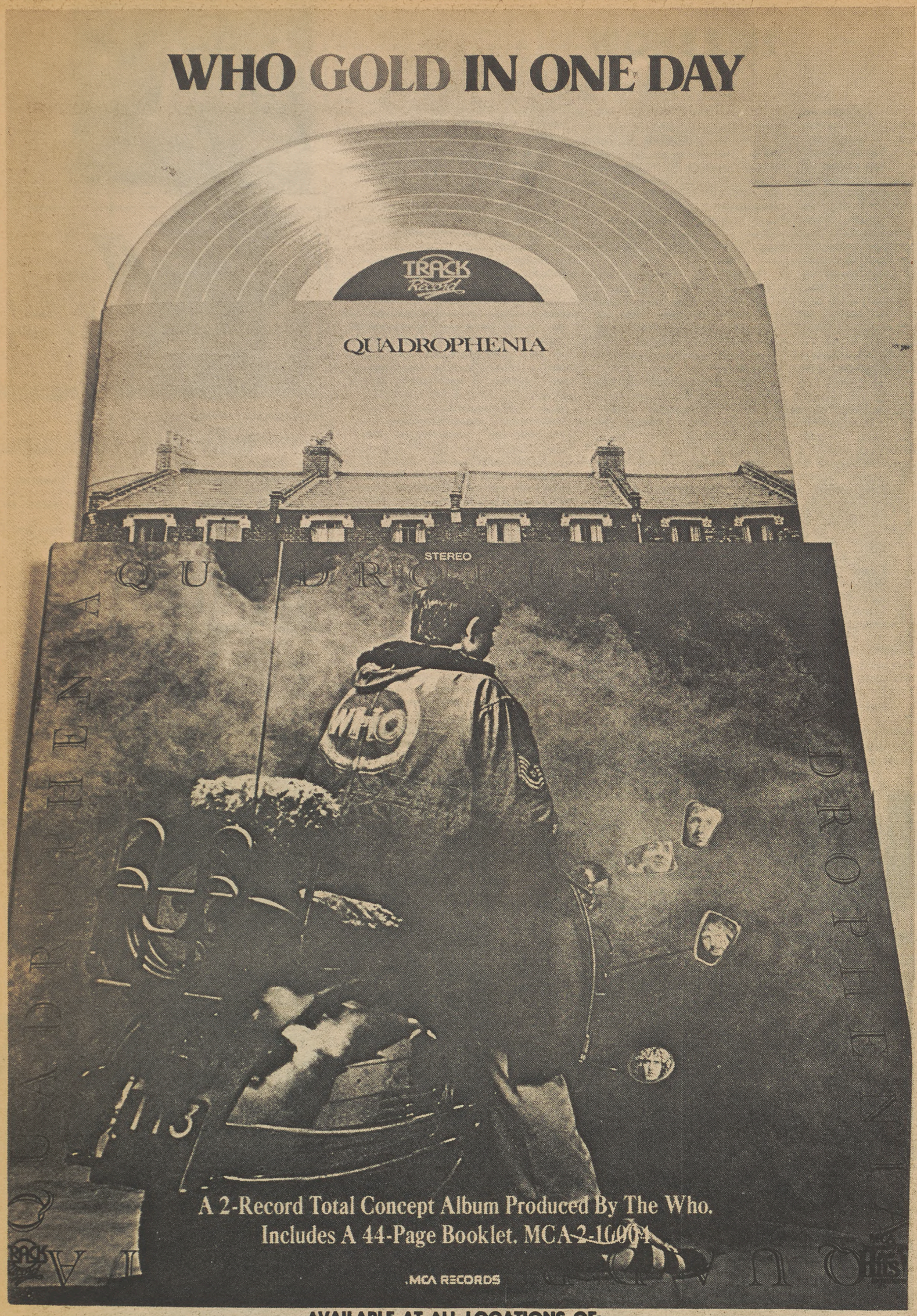
CONSTANTLY CHANGING TO SERVE YOUR HEAD

Call 532-9850
439 South Washington Street
Falls Church, Virginia

LSAT
REVIEW COURSE
Extensive 20 hr. Review for Dec. 15 Feb. 9 LSAT
Taught by Attorneys
From scores received, our students score an average of 75 points higher than those not taking our course.
No add'l charge for taking course more than once.

REGISTER NOW $90 TUITION
December Classes (class size limited)
Sect. A (Tues. & Sat.) Nov. 27, 6-10 pm
Sect. B (Wed. & Sat.) Nov. 28, 6-10 pm
Sheraton Park Hotel, Conn. Ave. Woodley Rd., N.W.
LSAT REVIEW COURSE
1030 15th St., N.W., Suite 908
FOR FURTHER INFORMATION CALL 223-1835

WHO GOLD IN ONE DAY



AVAILABLE AT ALL LOCATIONS OF:

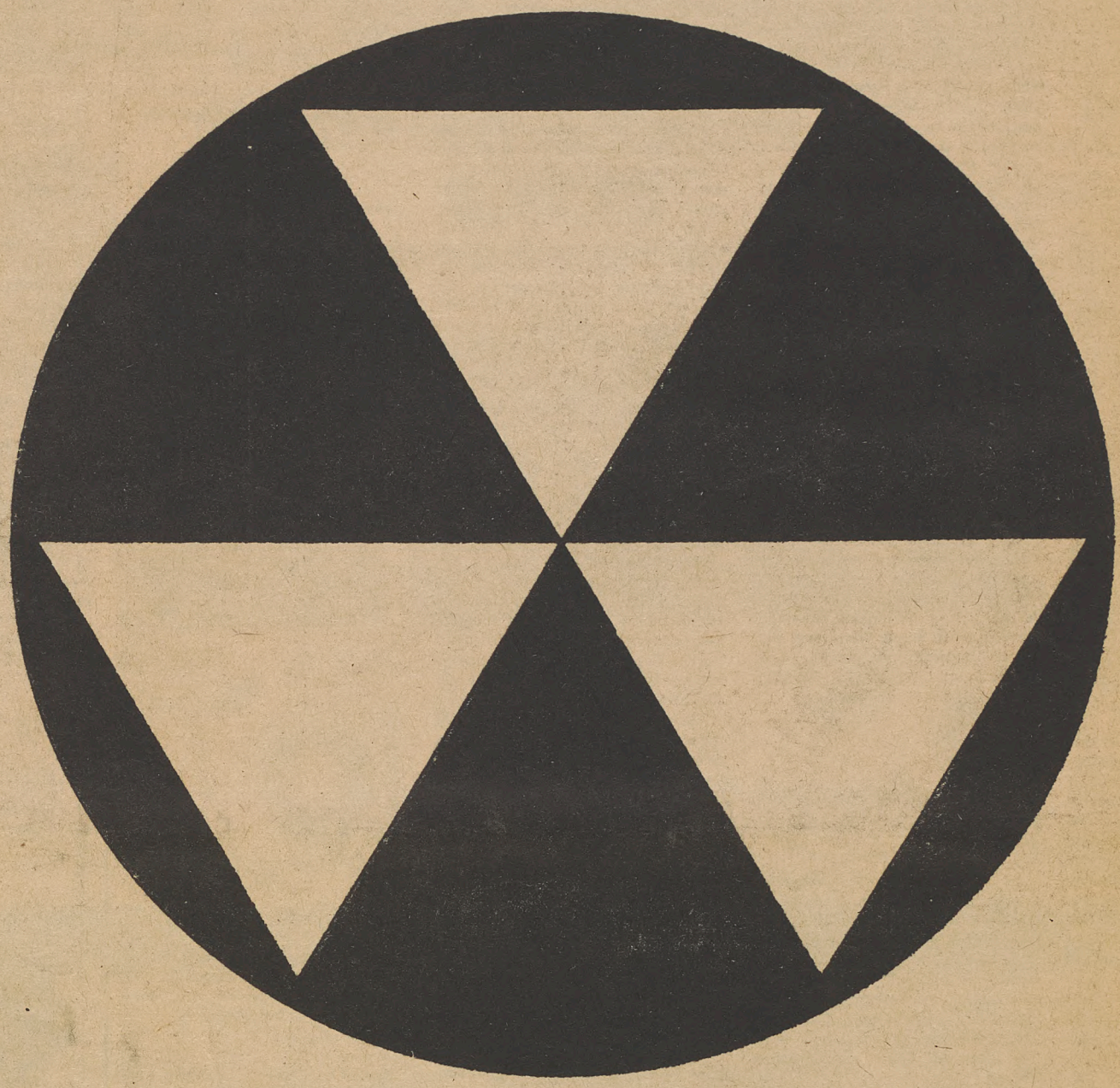
in Washington

Viscount, Orpheus, Record Fair, Super Music, Giant Music, Waxie Maxie, Variety Record, E.J. Corvettes, Montgomery Ward, Discount Record and Book Shop, Rainbow Tree, Harmony Hut, House of Music, Empire Music, Record & Tape, Ltd., Seranade, Music Box, Record People

in Baltimore

Suburban Music, Harmony Hut, Music House, Best Products, General Radio, J.C. Penny, Record Masters, Montgomery Ward, Music Liberated, Music World, Inc., F.W. Woolworth, Wooco, For the Record, Modern Music, Turntable, Inc., Music Machine.

capital centre



FALLOUT SHELTER

RON DELSENER IS PROUD TO PRESENT

The Who

DOD FS-NO. 2 (NOT TO BE REPRODUCED OR USED WITHOUT DEPARTMENT OF DEFENSE PERMISSION)

December 6–8pm

CAPITAL CENTRE, 1 HARRY S. TRUMAN DRIVE, LANDOVER, MARYLAND

TICKETS: ALL SEATS $6.50. FESTIVAL STYLE SEATING! NO RESERVED SEATS, NO SEATS ON FLOOR AREA. TICKETS AVAILABLE AT HECHT COMPANY DEPT. STORES: LANDOVER MALL, LANDOVER, MD.; MONTGOMERY MALL, ROCKVILLE, MD.; LANDMARK SHOPPING CENTER, ALEXANDRIA, VIRGINIA; DOWNTOWN F STREET STORE, WASHINGTON D.C.; DOWNTOWN HOWARD STREET, BALTIMORE, MD. **NO MAIL ORDERS! LIMIT 4 TICKETS PER PERSON!** FOR ADDITIONAL INFORMATION CALL: (301) 350-3900.

TICKETS ON SALE FRIDAY, NOV. 16.

BOOKS

RUBE GOLDBERG: His Life and Work

Peter C. Marzio (Harper & Row), 322 pages, $10.00, hardcover.

Reviewed by Marc Leepson

If you look in Webster's *Third International Dictionary* [*unabridged*], under "rube goldberg," you'll discover an adjective defined as "accomplishing by extremely complex, roundabout means what actually or seemingly could be done simply." Rube Goldberg died three years ago and the peak of his fame and popularity came during the years 1915-1930. He was the nation's #1 cartoon humorist 50 years ago and is chiefly remembered today for his funny cartoons depicting ridiculously convoluted mechanical devices.

In *Rube Goldberg: His Life and Work*, Peter Marzio presents the whole story of the life of the only American who lived to see his name enter the dictionary. Marzio, associate curator of prints at the Smithsonian's Museum of History and Technology, has written a well-researched and discerning biography of Goldberg, a man who ranks with Will Rogers and Charlie Chaplin as one of the original American humorists of the early 20th Century. The book is crammed with dozens of Goldberg cartoons and — for any fan of Goldberg — this is a definitive treasure house of pleasure for the drawings alone.

Marzio knew Rube during his last year, and is obviously an ardent admirer of the man. He strives for and usually achieves objectivity. His research included long interviews with Rube's wife, sons and younger brother who donated news clippings, family documents and anecdotes as well as unpublished, autobiographical writings of the cartoonist. Marzio also interviewed dozens of Rube's coworkers and researched newspapers, magazines and monographs.

Reuben Lucius Goldberg was born in San Francisco in 1883, the second son of Max and Hannah Goldberg. After his mother's death during his childhood, Rube came under the influence of his father, a German-born Jew who emigrated to the U.S. in the 1850's. Max Goldberg settled in San Francisco and fell in love with the American West. He took to wearing Stetson hats, smoking cigars and punctuating his thick German accent with Western phrases like "I reckon." Max got involved in real estate and local politics in San Francisco and provided well for Rube and his two brothers and sister.

Rube graduated from Berkeley in 3½ years and made for New York City within two years of his 1904 graduation. Ten years later he became the most popular cartoonist in the U.S. He was this country's first nationally-syndicated cartoonist and by 1928 was pulling down a salary of $125,000. He married the daughter of the owner of the White Rose Tea Co., and never had a money worry for the rest of his long life.

The disappointing thing about Goldberg's life, and about the book as well, is that Rube reached his peak in 1928 and never achieved popularity again, although he lived and worked at cartooning another 40 years. Biographer Marzio also reaches his peak of interesting writing at the point in the book where Rube hits number one, but then the rest of the story of Rube's life goes downhill. There are only one or two brief references to Rube's family and personal life after 1930. The death of his father — whose fantastically colorful character is well detailed in the opening chapter — is tossed off in one sentence. The growth of his two sons stops in mid-childhood and is never chronicled, although the boys are alive today. Rube's wife is hardly mentioned in the last half of the book.

What does Marzio say in the last 150 pages? He delves into an analysis of Rube's fantastic, complicated machines in one chapter. He describes the failure of Rube's two comic strips in another. He painstakingly shows Rube's years as editorial cartoonist of the New York *Evening Sun*, which frustrated Rube even though he did win a Pulitzer Prize in 1948.

The biography is worth reading, though, if only for the close, personal glimpses of Rube Goldberg at his best during his peak years. Here is a warm, but accurate, portrait of an American originator whose name will live forever, not just because it has become part of the English language, but because it stands for a man who was an American comic genius, a man whose humor captured the attention of the country for 20 years.

PROTECTOR

Larry Niven, (Ballantine), 218 pp., $1.25, paper.

Reviewed by S.A. Whealton

Science fiction has traditionally been a literature of ideas. Thoughts have always held center-stage in s-f stories far more than people. Such virtues as originality, unusualness, believability, consistency and the logical following-through of all ideas from a few basic premises have been the aims of good science-fiction writing.

At present, other virtues are becoming more important to the readers and writers of s-f, and, thereby, the genre is coming to look more and more like other literature. All of the experimental forms of narrative, all of the methods of disjointedness, expressionism and whatnot have shown up in recent s-f just as they appeared years ago in mainstream writing. Science-fiction is blending in.

Only one new writer of s-f has successfully retained the old approach to s-f writing, even though he has developed since 1960. This writer is Larry Niven, and he is good enough to be compared favorably with the best writers of the "golden era" of the 1940's, as well as good enough to stand comparison with his more forward-looking fellow writers.

Larry Niven's writing is good, not because it is old-fashioned, nor is it good in spite of the fact that it *is* old-fashioned. It is good simply because it is good. Ideas are more important in Niven's stories than people; just as was the case in the "good old days," but the ideas themselves are excellent and the people Niven must include in his stories in order to make them fiction at all are getting better, story by story. He may yet catch up to the "new wave" in s-f, and belatedly become a master of the new kind of s-f as well as remaining the only new master of the old kind.

Protector is Niven's most recent novel and, in my opinion, it is the best thing he's ever done. The germ of the story comes from a long short-story he wrote some years ago. This story, called "The Adults," has remained my favorite Niven since I first say it in *Galaxy* s-f magazine. The story is superb because the wild surmise that supports it is a superb, wild surmise, and because Larry Niven creates a story around this notion with real mastery.

Protector begins with "The Adult" as its opening half. The story concerns a visitor from deep space who enters our solar system sometime in the medium future. Much excitement is generated over whether the story's central, human character will be able to claim the visitor's ship, much as a diver might claim salvage rights to a sunken treasure.

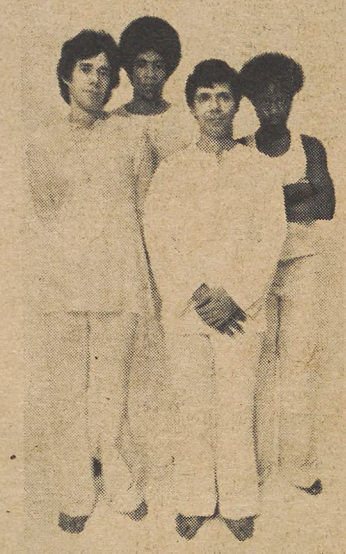
It is not the human, however, but the alien who commands the reader's attention. The "adult" which inhabits the extraterrestrial spaceship is one of Larry Niven's most fascinating fancies. His nature and intended role are far from what one might expect.

The second half of the story takes place lifetimes later and maintains only one character in common with the earlier tale. Though a "novel" in two such disjointed halves proves to be somewhat unsettling to comprehend, Niven blends the two parts well. While the first portion of the overall story is one of discovery, the second part is, to echo the title, a tale of protection and defense. It's my own, very idiosyncratic, taste not to be very much intersted in reading about battles, whether they be in s-f stories or elsewhere, but the latter part of *Protector* has an account of a novel and absorbing battle which almost made even me enjoy it. Those who do not share my peculiar taste will love it.

Despite the battle, I enjoyed *Protector* very much. It seemed to be a far more human story than Niven usually turns out, while suffering not one bit in comparison with *Ringworld* or the *Neutron Star* stories when it comes to a wealth of sheer intellectual inventiveness. I think it bodes well for Niven's future career. Not only does he seem assured of remaining an extremely enjoyable, popular and stimulating writer, but at last he seems to be giving us real evidence that his stories can be as warmly human as anyone else's. I salute him.

Continued from Page 2

BACKYARD



"This band is a very, very special thing for me. It's something I've never experienced before, ever, in my life, and I've been playing in bands for a lot of years."

Return to Forever, featuring Chic Corea, will be appearing at Gaston Hall at Georgetown University on November 16th, performing for two shows, 7:30 and 10:30. Gaston Hall is a small hall, providing the intimacy needed for the mellow jazz of Chic Corea, seating only 750. It's the kind of auditorium that allows Corea to build the type of space he strives to create with his music.

Corea explains that his music, at typified in his new album, *Hymn of the Seventh Galaxy* is "a symbol for space being created. When we play music, we create a particular kind of space for people to be in. When I was with Circle, everybody was inside their instruments. In this band we're all outside our instruments, extending ourselves to each other and to the audience. The band tends to extrovert audiences, and when *we* get extroverted and people get extroverted, the space we're creating together becomes very real.

"What happens, I can perceive the dimensions of this space we're playing in; it's a very large space. And the creation of this space relates to a striving, which all people have in common, to create a utopia of some kind. The Seventh Galaxy is a symbol for all of that."

Chick Corea handles keyboards; Bill Connors, guitar; Stanley Clarke, bass; Lenny White, drums. Although Chick composes most of the music, he says, "the way they're rendered [the songs] is a group effort. . . we play material that stems from the feelings of everybody, that feeling of group creation will become more and more manifest."

For ticket information on Return to Forever's November 16th Concert, call 965-9650.

TO INCREASE HUMIDITY AND PROTECT YOUR PLANTS FROM DRY AIR IN WINTER, PLACE PEBBLES IN THEIR SAUCERS AND KEEP THE PEBBLES HALF-COVERED WITH WATER.

•• THE THIRD DAY ••

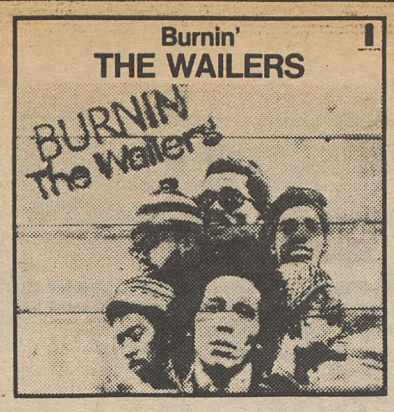
HAPPY TRUCKING

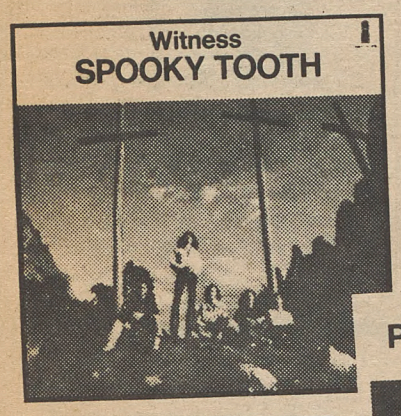
MOVING & STORAGE HAULING & PACKING
CALL FRANK: 234-6869 WASHINGTON, D.C.

for all dem racey shoes

Get Your Feet To
BOOTERY

7 Shops—Washington, Maryland, Virginia...now in Landmark Underground!





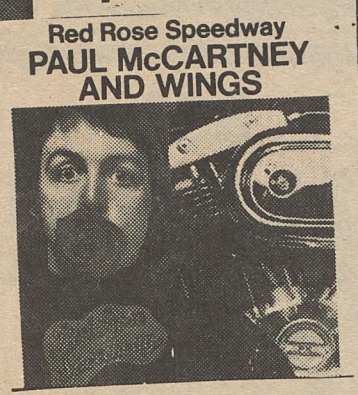
Capitol®

The Only Authorized BEATLES.

On Apple Records and Tapes.

All Above $3.99

$3.99



$4.79

2LPS $7.98

GEORGETOWN
1408 WISCONSIN AVE., NW
338-0597

Your BANKAMERICARD welcome here

LONG PLAYING RECORDS AT A SAVING!

Viscount records

apple

We honor master charge

2 LPS $7.98

COLLEGE PARK
7403 BALTIMORE AVE.
864-2116

HUNGRY?... WE DELIVER

SANDWICHES~ICE CREAM~DESSERTS~BEVERAGES

1211 Wisconsin Ave. · Georgetown
5:30PM—2:00AM

Blimpie

965-4350

open 7 days a week-21 hours a day
(3AM FRI. & SAT.)

EVERYONE'S BOOK IS NOW
EVERYONE'S MOTION PICTURE

The Hall Bartlett Film

Jonathan Livingston Seagull

Produced and directed by **Hall Bartlett** From the book by **Richard Bach**
Screenplay - **Richard Bach** and **Hall Bartlett**
Songs written and performed by **Neil Diamond** Cinematographer - Jack Couffer
Production design - Boris Leven Photograph 1970 - Russell Munson
Original sound track by Neil Diamond on Columbia Records and Tapes. Panavision®
G GENERAL AUDIENCES Color by Deluxe® A Paramount Pictures Release

Opening Tomorrow!

K-B APEX
4813 Mass. Ave. 966-4600

---

capital centre

THE ALLMAN BROTHERS BAND

DANCE CONCERT
JAMES MONTGOMERY BAND

TUESDAY - DEC. 4 - 8 P.M.
TICKETS ON SALE - NOV. 21
$5.50 in advance - $6.00 at door

capital centre TICKET OUTLETS:
Ticket Centre Outlets, all Hecht Dept. Stores in Washington, Baltimore, and Annapolis.
For information dial - 301-350-3900

THE NIGHTHAWKS

COUSIN NICK'S --- FRI, SAT, SUN.
14th & Decatur

CHILDE HAROLD --- MONDAYS
Connecticut Ave.

LITTLE BOBBY RADCLIFF

Lisner Auditorium	Nov. 15
Mr. Henry's (Tenley)	Nov. 14-17
	21-24
	28-Dec. 1
Lisner Auditorium	Dec. 2
Reading Gaol	Dec. Wed's -- Sat's

Our first column on *Procrastinating — An Art*, scheduled for this issue, has been delayed by the author, Keith Krokyn, for causes beyond reason and explaination.

See SHERMAN HAYES in person

The Cellar Door

34th & M St. N.W.
GEORGETOWN
Reservations:
337-3389

Vagabonds Roost

and hear Sherman's new album Vagabonds Roost

Winter's Just Like Coming Home, Tennessee Jack, Pumpkin Patch Mountain, Sweet Music, Slide Up Under My Shoulder, Shut My Mouth, Hand Me Down Way Of Life, Don't Put No Sticks In My Bones, Looks Like The Creek's Run Dry and Jenny. ST 11212

Capitol®

Viscount records

7403 Baltimore Blvd.
College Park, Md.
864-2116

1408 Wisconsin Avenue, N.W.
Washington, D.C.
338-0597

Baillie

Continued from Page 17

Near the end of the film, there appears on the soundtrack a blurred and unclear quotation from the music of Erik Satie, one of his *Gnossiennes* for piano. The effect is moving, for it is as if the filmmaker had presented his material without any real comment up to this point, and then at the end he is saying: "Yes, all these sights and sounds you've seen and heard are rather like *this*." The musical reference then dies away, and the film ends as it began. Right at the last moment, the street sign reading "Castro St." slides through the screen.

The virtues of *Castro Street* are mostly the virtues of tastefullness, carried to extreme, and put together with great originality. The mood, and tempo of the film are unwavering. The effect is cumulative. *Castro Street* is one of the few films which I truly wish would last indefinitely.

Baillie himself proved to be a fascinating character to watch as he talked about his films and himself and his life. Typically American, he revealed personal things about himself as he spoke. Almost always, he seemed to be speaking as conversationally and informally as possible. Watching him and listening to him, I felt a desire to get to know him personally — I got an impression of him as an interesting, compelling personality.

Bruce Baillie has chosen to avoid the cities of Ameria and is now living in the very small town of Roslyn, Washington. He is busy creating another autobiographical film, with a complex structure. He continues to shoot footage which is recognizable as his, which reflects great individuality and taste. He showed some of it, rough and uncut, yet still beautiful.

He has expressed an interest in returning to Washington, D.C., from time to time, perhaps showing some of his films here again. I was impressed, stimulated and moved by his films and by his talk. I hope that I shall get to know the filmmaker and to see his works again and again.

PRAIRIE DOG

35th & N Street, N.W.
Washington, D.C. 20007
Phone: 333-2626

Featuring
CASUAL WEAR with a
WESTERN FLAIR
Custom Embroidered Levis
Turquoise Jewelry

MR. HENRY'S
COLLEGE PARK

9091 BALTIMORE AVENUE
345-2800

presents

Hickory

in concert

Tuesday -- Saturday
9:30 pm -- 1:30 am

Nard's
Oldies
but
Goodies

Rock & Roll Revival

Available
For Private Parties

966-3090

Beautiful Day Trading Co's
BERWYN
Café
Natural food
Open Tues.-Sat.
5010 Berwyn Road
College Park 345-2121

Live Entertainment
9p.m.-2a.m.

Nov. 13 *Grits*
14-17 *Joann Kelly & Babe*
18 *TBA**
19 *Bobby Radcliff*
20-22 *TBA**
23-24 *Liz Meyer & Friends*
25 *TBA**
26 *Bobby Radcliff*
27 *Liz Meyer & Friends*

1610 20th St., N.W.,
at Conn. Ave.

The Childe Harold

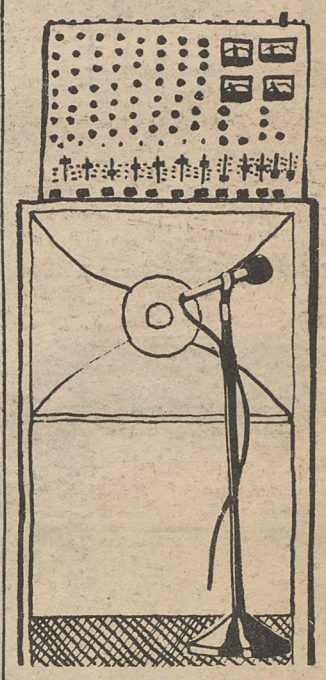
*For Information, please call
483-6702

Nov. 12-17
Sonny Terry & Brownie McGee
Nov. 19-24
The Dillards
Nov. 26 - Dec. 1
Muddy Waters

The Cellar Door

34th & M Sts., N.W.
Georgetown
Res.: 337-0389

for purchase, system engineering, concert rentals
or just advice . . .



Professional Sound, Inc.
711 W. Broad Street
Falls Church, Virginia
533-0011

joe's place
1420 WISCONSIN AVE., 1217 CONNECTICUT AVE.

Fri., Nov., 16, 8:30pm / JOHN F. KENNEDY CENTER

New Audiences presents | impulse! | abc RECORDS

JAZZ ON TOUR

NEW DIRECTIONS IN CONTEMPORARY MUSIC

GATO BARBIERI
Ensemble

KEITH JARRETT
Quintet

SAM RIVERS
Trio

Tickets: $4.50, 5.50, 6.50. On sale (after 11-5) at Kennedy Center Box Office (254-3776) Montgomery-Ward, Cambell's Music Store, Discount Record, Holiday Inn, Statler Hilton, Marriott Hotel and all TICKETRON LOCATIONS (659-2601)/ for other ticket outlets and information call (254-3776).

The Students of Georgetown and New Era Follies present

return to forever
featuring
Chick Corea
plus
good god

GASTON HALL, G.U. FRIDAY, NOV. 16
7:30 & 10:30

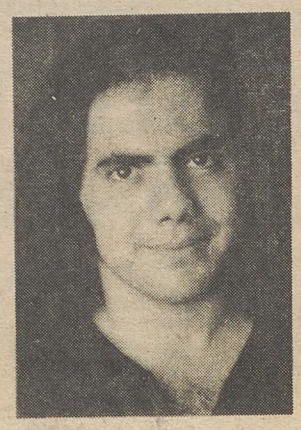
TICKETS $4.00 available at TICKETRON, ORPHEUS (G'town), DISCOUNT RECORDS (Conn. Ave.), SIXTH SENSE (College Park), WHFS TICKET CENTER, G.U. ACTIVITIES OFFICE. PHONE 965-9650 or 625-3027

boood

CATHOLIC UNIVERSITY & NEW ERA FOLLIES PRESENT

Steve Goodman
JERRY JEFF WALKER
November 30
McMahon Hall C.U.
8 & 10:30

TICKETS $4.00 • On sale starting Nov. 19, AT: Orpheus, G'twn; WHFS Ticket Center; Sixth Sense; Truckers Stop; Discount Records, conn. Ave & The Cardinal Center.
INFO 965-9650



boood

PLAUTUS'

The Rope

MAKE RESERVATIONS EARLY!

Adapted by Lucile Hood

NOVEMBER 13 - 17
8:00 P.M. MAT 2 P.M.
MARVIN CENTER THEATRE
800 21 ST ST.

Admission $3:00/Students $1.50
FOR INFORMATION CALL
676-6178

SPECIAL DISCOUNT
ON BEER AND WINE AT THE RATHSKELLAR
FOR ROPE TICKET HOLDERS
—OFFER GOOD ONLY FOR NIGHT OF PERFORMANCE—

THEATRE .....

FRANKENSTEIN
Chevy Chase Players

Clover Holcomb

The Chevy Chase Players is a non-profit theater group run by a group of non-professional, part-time actors and directors, all between the ages of 30 and 30. Their latest production was *Frankenstein*, a play based on Mary Wollstonecraft Shelly's fascinating story which is open to any number of visual, moral and intellectual interpretations and which can accommodate the lowest production budget and could — in theory — never be presented too often.

Nevertheless, Chevy Chase Players' version was one of the most amateurish and hoakey I've ever seen. It started out with "spooky" music and a dialogue between Doctor Frankenstein and his professor which stated, "We must not fear experimentation." This was greeted by voices planted in the audience yelling, "Boo! Boo! Throw him out!" The play continued in that vein, with characters that never appeared in the novel, a dumb and not-very-pathetic monster and more spooky music.

The point that struck me was that all the children in the audience were in hysterics, giggling, screaming and clutching each other in mock fear. The parents seemed to enjoy the poor performance, just because it was poor. And it wasn't very long before I found myself laughing along, in despair, more or less, at what had been done to the story.

With intermission, I came to the conclusion that all was not lost — perhaps the pleasure in joining children who are laughing with little provocation was enough to justify two hours of one's time.

But during the intermission — spent avoiding brownies, pink punch, plastic skulls and bubbling, foaming bottles — three young boys approached me to ask about Frankenstein. They had seen *The Ghost of Frankenstein* and *The House of Frankenstein* and wondered about the inconsistancies. The gist of the conversation was "What was the original story."

I never expected a preoccupation with the distinction between "original" and "adaptation" from small children. They wanted to know about Mary Shelly's story and character and would not understand why that was not what had been shown.

It is true that the children enjoyed themselves with the bumblings on stage that night, and I had thought that, after all, maybe that was enough, but those boys wanted to know what it was "really about" and they came to a stranger to find out.

WOODWIND CLASSIFIEDS

Are available on a pre-paid basis, at the rate of $.55 per line. There is a 5-line minimum ($2.75). Approximately 6 words per line. All classifieds are subject to approval. Make checks payable to **Woodwind**.

Legal, medical abortions from 1 day to 24 weeks, as low as $125. Free pregnancy tests & birth control information. Ms. Rogers: Washington, D.C. (202) 628-7656 or Baltimore (301) 484-7424. Anytime.

Drum Lessons: Experienced percussionist would like to give lessons to beginners or advanced students. Wayne: 363-5956.

RESEARCH AND WRITING
Educational Research Associates offers a variety of research and writing services, including manuscript polishing, editing, and original research and writing to your specifications. Lowest rates in area for original research. Call (202) 723-1715 to place order.

Female seeks room in house in Georgetown area. Call Joan: 243-8555.

5 Week Yoga Classes: $15.00 °°° Starting Wednesday, Nov. 21 thru Dec. 19. Classes at 6:00-7:15 & 7:30-8:45. Classes limited, pre-registration necessary. 4813 Drummond Ave., Chevy Chase, Md. 652-2286

Willow Mill Park & Treebeard remnants are looking for a Bassist w/ singing or writing ability, a female vocalist who writes or plays an inst. & a drummer. The three of us sing, play pedal steel, guitars, dobro, and piano; we're doing originals & others in rock, country and Jazz. 946-9041, 585-4043

Cellar Door CONCERTS PRESENT

FALL CONCERTS '73

IN CONCERT AT DAR CONSTITUTION HALL

JOHN PRINE and BILL & TAFFY

(Formerly FAT CITY)

SATURDAY, NOV. 17, 8:30 P.M.

DOOBIE BROS.

Sunday, Nov. 18, 6:00 P.M.
Second Show added at 9:30 P.M.

LOGGINS & MESSINA

Saturday, Dec. 1, 6:00 P.M.

MAHAVISHNU ORCHESTRA

(Featuring JOHN McLAUGHLIN, BILL COBHAM, JERRY GOODMAN, JAN HAMMER & RICK LAIRD)

Sunday, Dec. 2, 6:00 P.M.

RICHARD HARRIS

"Jonathan Livingston Seagull"

Saturday, December 8 • 8:30

BEACH BOYS

Wednesday, December 12 • 8:30

IN CONCERT AT KENNEDY CENTER

THE POINTER SISTERS

with MARTIN MULL

Friday Night at Midnight, Nov. 16

TOM RUSH and TAJ MAHAL with Special Guest Maria Muldaur

Sun., Nov. 25, 8:30 P.M.

Tickets available at all TICKETRON locations including SEARS, AAA Prices: $6.50, $5.50, $4.50 for Pointer Sisters, Collins, Focus, Doobie Brothers, Loggins & Messina, Mahavishnu concerts. $6, $5, $4 for Rush, Mahal, Prine, Bill & Taffy, Harris, Beach Boys concerts. In addition, tickets for Pointer Sisters and Tom Rush available at Kennedy Center Box Office. INFO: 338-5992

CALENDAR OF DELIGHTS

WEDNESDAY, NOVEMBER 14

BIRTHDAYS

Freddie Garrity (Freddie & the Dreamers)

MUSIC

Helmut Braunlich - violin, Stephen Prussing - piano; Ward Recital Hall, Catholic U.; 8:30
Aldis Lagzdino - organist - Bach; St. Ann's Church; 8pm; free [see In Your Own Backyard]
Sergei Luca - violin w/ Nat'l Symph. Orch.; JFKC; 8:30
Sonny Terry & Brownie McGee w/ Sherman Hayes; Cellar Door; 337-3389
Clark Terry; Blues Alley; 337-4141
Emmy Lou Harris; Red Fox Inn, Bethesda; 652-4429
Grits; Reading Gaol; 833-3882
Joann Kelly/Babe; Childe Harold; 483-6802

FILMS

America; a Personal History by Alistair Cooke, Part IX — The Huddled Masses; Chevy Chase Branch Library; 7:30; 727-1341
The Slave Coast; Hist. & Tech. Aud., Smithsonian; 12;30, free
Black Orpheus/Jules & Jim; Circle; 331-7480
Le Grande Bouffe; Cerberus 3; 337-1311
Paper Moon; Georgetown Theatre; FE3-5555

EVENTS

ballet—American Chamber Ballet (see **In Your Own Backyard**]

THURSDAY, NOVEMBER 15

BIRTHDAYS

Montovani, Petula Clark, Patti Paige

MUSIC

Towson Jazz Ensemble; Towson St. College; 8:15
Sergei Luca - violinist (see Nov. 14)
Sonny Terry & Brownie McGee/Sherman Hayes (see Nov. 14)
Clark Terry (see Nov. 14)
Grits (see Nov. 14)
Joann Kelly/Babe (see Nov. 14)

FILMS

Lord Jim; WDCA-TV20; 8pm
America, Part X — The promise Fulfilled, the Promise Broken (see Nov. 14)
America, Part III — Inventing a Nation; Anacostia Br. Library; 7:30; 727-1329; free
Voyage in Italy (6:30;/Stromboli (9); AFI;833-9300
The Slave Coast (see Nov. 14)
Domesticating a Wilderness; 7:30) Enoch Pratt Free Library
Belle de Jour; Essex Comm. Coll; 8:15
Black Orpheus/Jules — Jim (see Nov. 14)
Paper Moon (see Nov. 14)

EVENTS

ballet—American Chamber Ballet (see Nov. 14)
lecture—The Rococo in English Pottery & Porceline; Old Smithsonian "Castle" bldg; $3; 8pm; 381-5157
lecture—Career of Oscar George Theodore Sonneck—Wiley Hitchcock; Lib. of Cong., Whithall Pavilion; 8:30pm

FRIDAY, NOVEMBER 16

BIRTHDAYS Perhaps you?

MUSIC

Ronald Reyes - piano; Towson St. Coll. 8:15
Songs of Franz Schubert; Tawes Recital Hall, U of Md; 8:15
Master Class in Schubert Song Repertory; U of Md; Tawes Recital Hall; 1pm
Isaac Stern & Friends; JFKC; 8:30; 254-3090
Joann Kelly/Babe (see Nov. 14)
Sonny Terry & Brownie McGee/Sherman Hayes (see Nov. 14)
Pointer Sisters & Martin Mull; JFKC; midnight; $4.50-6.50 338-5992
George Carlin & Kenny Rankin; Shady Grove; 8pm; $4.25-6.75; (301) 948-3400
Clark Terry (see Nov. 14)
Gato Barbieri Ensemble, Keith Jarrett Quintet & Sean Rivers Trio; JFKC; 8:30; $4.50-6.50; 254-3776
Grits (see Nov. 14)
Chick Corea; Gaston Hall, G.U.; 7:30 & 10:30; $4.00 965-9650

FILMS

Age of the Medici; AFI; 6; 833-9300
Rehabilitation Medicine Films - The Person Within; Hist & Tech Aud., Smithsonian; 12:30pm
Jules & Jim/Black Orpheus (see Nov. 14)
Paper Moon (see Nov. 14)

EVENTS

ballet—American Chamber Ballet; 8 & 10pm (see Nov. 14)
lecture—Frontiers of Consciousness- Richard J. Schoeck; Folger Lib.; 8pm

SATURDAY, NOVEMBER 17

BIRTHDAYS

Martin Barry (Jethro Tull), Gene Clark, Paul Rodgers (Free)
Bob Guadio (4 Seasons), Dino Martin, Jr., James Taylor marries Carly Simon

MUSIC

Richard Hyman, guest cond. of Balt. Symph. Orch; Lyric Theatre; 8:15; (301) 727-7300
Master Class in Schubert; 2:30 (see Nov. 16)
Sonny Terry & Brownie McGee (see Nov. 14)
John Prine & Bill & Taffy; DAR Const. Hall; 8:30; $4-6; 338-5992
Joshua Rifkin-ragtime piano; Lisner Aud., GWU; 8pm; $4-6
Preservation Hall Jazz Band; Fairfax H.S.; 8pm; $3
George Carlin & Kenny Rankin (see Nov. 16)
All-American Show — Bob Hope; cole Field House; U of Md; 8pm; $5-7
Grits (see Nov. 14)
Joann Kelly/Babe (see Nov. 14)

FILMS

My Side of the Mountain (1:30)/Thin Man (6:30)/Libeled Lady (9); AFI; 833-9300
Comedy Classics — Laurel & Hardy, 3 Stooges, W.C. Fields and more; Langsdale Lib. Aud., Md. Ave & Oliver St; $1.50 7:30
Black Orpheus/Jules & Jim (see Nov. 14)
Paper Moon (see Nov. 14)

EVENTS

ballet— 8 & 10pm (see Nov. 14)
lecture—Story of Ram (see **In Your Own Backyard**]
lecture—Not All Schubert Songs Are Sung - Paul Hume; Tawes Recital Hall, U of Md; 1pm
dialogue—A. Arthur Keough - Popularity of Eastern Religions Grace Coffeehouse; 337-GATE
bazaar—Amazing Grace Church, Wisc. Ave.

SUNDAY, NOVEMBER 18

BIRTHDAYS

Mickey Mouse, Eugene (Clean Gene) Ormandy, Estela Margherita Bogaert, Johnny Mercer

MUSIC

Catholic U Symph. Orch.; Nat'l Academy of Sciences; 3pm
Earl Hines; Nat'l Hist. Bldg, Baird Aud.; 8pm $4.50
Virginia Reinecke - piano; Cathedral Concert Series; 5:30; (301) 433-8800
New York Philharmonic Chamber Soloists; Balt. Mus. of Art; 3pm; (301) 539-3100
Israel Nat'l Song Fest; Lyric Theatre; (301) 885-5086
Chicago Symph. Och; JFKC; 3pm; 254-3090
Gladys Knight & Pips; Balto. Civ. Ctr; 8pm
Doobie Bros.; DAR Const. Hall; 7 & 9:30; $4.5-6.5 338-5592
George Carlin & Kenny Rankin (see Nov. 16)
Nard's Oldies But Goodies; Reading Gaol; 833-3882

FILMS

America, Part VIII, Domesticating a Wilderness; Benning Rd. Branch Lib.; 1:30; free; 727-1333
My Side of the Mountain (1:30) La Beaute du Diable (6:30 & 9) AFI; 833-9300
Great Expectations & Forbidden Games; Circle; 331-7480
Paper Moon (see Nov. 14)

EVENTS

benefit-Auction for Theatre Project; 8:30; 339-3090
poetry, song, dance—360° of Africa; Anacostia Neighborhood Museum; 5pm
reading—Leon G. Damas (Fr. Guiana), William Packard — multi-national program; Textile Museum; 2pm; 667-0442
lecture—Saga of Black History; Alex Haley; Enoch Pratt Free Lib.; 3pm; (301) 396-5430
lecture—Dr. Samuel Mudd & the Lincoln Assassination; Md. Hist. Soc.; 3pm; (301) 685-3750

MONDAY, NOVEMBER 19

BIRTHDAYS

Tommy Dorsey, Charlie Coe (Raiders)

MUSIC

U of Md Chapel Choir — Handel's Messiah; Mem. Chapel, U of Md; 8:15pm
Dillards; Cellar Door; 337-3389
Fats Domino; Stardust; 843-6233
Liza Minelli - benefit for Nat'l Ballet; JFKC; 8pm $50; 387-5544
Stewart Harris; Reading Gaol; 833-3882
Bobby Radcliff; Childe Harold; 483-6702

FILMS

America, Part VI, A Firebell in the Night; Capitol View Br. Lib.; 7pm; free; 727-1337
Rituals of Bathing; Walters Art Gallery; 8:15; (301) 547-9000
Great Expectations & Forbidden Games (see Nov. 17)
Paper Moon (see Nov. 14)

EVENTS

poetry—MIWS; Baltimore Theatre Project; 8:30; 539-3090
theatre—Kerala Kalamandalam Kathakali (Indian) Baird Aud. Nat'l Hist. Bldg; 8pm; 381-5395
lecture—Mod. Tech. in Am. Sculpture, 1910-1930; NCAF; 12:30pm
lecture—Procession of Life- Prof. Keith Thomson; Nat'l Acad. of Science; 8pm

TUESDAY, NOVEMBER 20

BIRTHDAYS

Duane Allman, Tommy Smothers, Tony Butalo (Lettermen)

MUSIC

Baroque Arts Chamber Orch. of Wash.; Alice Deal Aud.; 8:30; free
Dillards :(see Nov. 19)
Fats Domino (see Nov. 19)
Josephine Baker — retirement tour — JFKC; 8:30; $8.5-12.5; 254-3776
Stewart Harris (see Nov. 19)

FILMS

Sounds for Silent Screen (6:30)/Girl in Every Port (9); AFI; 833-9300
M/Nosferatu/Most Dangerous Game; Circle; 331-7480
Paper Moon (see Nov. 14

EVENTS

theatre—Kerala (see Nov. 19)

WEDNESDAY, NOVEMBER 21

BIRTHDAYS

John Burdick (Free), Thunderclap Newman

MUSIC

Emmy Lou Harris; Red Fox Inn; 652-4429
Dillards (see Nov. 19)
Fats Domino (see Nov. 19)
Evernow; Reading Gaol; 833-3882

FILMS

Parable/Time Piece/Occurence at Owl Creek Bridge/Fire; Martin Luther King Mem. Lib; noon; free; 727-1271
Palm Beach Story (6:30)/My Favorite Wife (9); AFI; 833-9300
2English Girls/400 Blows; Circle; 331-7480

THURSDAY, NOVEMBER 22

BIRTHDAYS

Hoagy Carmichael, Floyd Sneed (3 Dog Night) Lorenz Hart died, 1943

MUSIC

Dillards (see Nov. 19)
Fats Domino (see Nov. 19)
Choral Arts Soc. — Mozart Requiem Mass; 8:30; 244-3669
Evernow (see Nov. 21)

FILMS

It Happened One Night (6:30)/My Man Godfrey (9); AFI 833-9300
2 English Girls/400 Blows (see Nov. 21)

FRIDAY, NOVEMBER 23

BIRTHDAYS

Caruso debuts at Met., 1903

MUSIC

Larry Kirkby; Balt. Theatre Project; 11pm; 539-3090
Budapest Symph. Orhc; JFKC; 8:30; 254-3090
Dillards (see Nov. 19)
Fats Domino (see Nov. 19)
Buddy Miles Express & Whole Oats; Shady Grove; $4.50-6.50; 8:30; (301) 948-3400
Evernow (see Nov. 21)
Liz Meyer & Friends (Childe Harold) 483-6702

FILMS

She Married Her Boss (6:30)/It Happened One night (9); AFI; 833-9300
2 English Girls/400 Blows (see Nov. 21)

EVENTS

theatre—the Fantastiks; Balt. Theatre Project; 8:30; 539-3090

SATURDAY, NOVEMBER 24

BIRTHDAYS

Lee Michaels, Jim Yester (Association)

MUSIC

Larry Kirkby (see Nov. 23)
American Music Group — 19th Cent. Am. Music; Hall of MUSICAL INSTRUMENTS; Mus. of Hist. & Tech.; 8:30 $3.50; 381-5395
Washington Koto Soc.; Tawes Recital Hall, U of Md; 7pm
Dillards (see Nov. 19)
Fats Domino (see Nov. 19)
Steve Miller Band/Grits; Shady Grove; $4.50-6.50; 8pm (301) 948-3400
Evernow (see Nov. 21)
Liz Meyer & Friends (see Nov. 23)

FILMS

Bringing up Baby (1:30)/Easy Living (6:30)/His Girl Friday (9) AFI; 833-9300
2 English Girls/4oo Blows (see Nov. 21)

EVENTS

theater—the Fantastics (see Nov. 23)
discussion—book discussion on **Bring Me a Unicorn** by Anne Morrow Lindberg; Martin Luther King Mem. Lib.; 2pm; free; 727-2142

SUNDAY, NOVEMBER 25

BIRTHDAYS

Marianne LaRoche

MUSIC

John Beyer, basso cantante; Cathedral Concert Series; 5:30 (301) 433-8800
Daniel Abrams - piano; Goucher Coll.; 8pm; (301) 825-3300
Edgar Winter Group; Balto. Civ. Ctr; 8pm
Tom Rush/Taj Mahal/Maria Muldaur; JFKC; 8:30; $4-6; 338-8992
Evelyn Lear - Soprano & Thomas Steward - Baritone; Martin Katy - Piano; JFKC; 3pm
Nard's Oldies but Goodies; Reading Gaol; 833-3882

FILMS

Making of Butch Cassidy & Sundance Kid/Light/Freedom River; Martin Luther King Mem. Lib; 1:30 & 3:30; free 727-1111
America, part VIII — Money on the Land; Benning Br. Lib.; 1:30; free; 727-1333
Bringing Up Baby (1:30)/Les Belles de Nuit (6:30 & 9); AFI; 833-9300
Red Shoes/Kind Hearts & Coronets; Circle; 331-7480

EVENTS

theater—Fantasticks (see Nov. 23)

MONDAY, NOVEMBER 26

BIRTHDAYS

Tina Turner, Robert Goulet, John McVie (Fleetwood Mac)

MUSIC

Stewart Harris; Reading Gaol; 833-3882
Muddy Waters; Cellar Door; 337-3389
Bobby Radcliff; Childe Harold; 483-6700

FILMS

America, Part VII — Domesticating a Wilderness; Capitol View Br. Library; 7pm; free; 727-1337
His Girl Friday (6:30)/Easy Living (9); AFI; 833-9300
Red Shoes/Kind Hearts & Coronets (see Nov. 25)

EVENTS

theatre—Fantasticks (see Nov. 23)
lecture—American Neoclassical Sulpture; NCFA; 12:30
lecture—Acupunture; Yes!; $1.25; 338-7874
reading—John Hollander & Gary Schneider; Coolidge Aud., Lib. of Cong.; 7:30; 426-5000

TUESDAY, NOVEMBER 27

BIRTHDAYS

Jimi Hendrix

MUSIC

Leonard Rose - cellist- w/ Nat'l Symph. Orch.; JFKC; 8:30
Stewart Harris (see Nov. 26)
Muddy Waters; (see Nov. 26)
Liz Meyer & Friends; Childe Harold; 483-6702

FILMS

Black Screen (6:30)/Hearts in Dixie (9); AFI; 833-9300
Importance of Being Earnest/Man in the White Suite; Circle 331-7480

EVENTS

theatre—Fantastics (see Nov. 23)
lecture—Esoteric Aspects of Color; Yew!) 8pm; $2; 338-7874

GALLERIES:

ONE-PERSON SHOWS

John Gerrard, colored etchings; Talking of Michelangelo; through December 1st. 655 C St., S.E. 546-6001.

Joseph Harke, Paintings; Jacob's Ladder; through November 28th. Suite LLo6, 5480 Wisconsin Ave., N.W.

Barbara Herv, New works; Max Protetch Gallery; through December 1st; 2151 P St., NW.

Axl Lesoschek, watercolors and engravings; Brazilian-American Cultural Institute; through November 18th; Suite 405, 4201 Connecticut Ave., N.W. Closed weekends.

Susan Middleman, paintings and drawings; Washington Gallery of Art; through December 1st; 3005 M St., N.W. Tues-Sat, 11-6.

Robert Stackhouse, new works; Henri 2; through December 5th; 1875 Connecticut Ave.

URS, pottery; Discovery Gallery; through November; 4918 Cordell Ave., Bethesda.

Lee Weiss, watercolors; Franz Bader; through December 1st; 2124 Penn. Ave., N.W.

Steven Rose, photographs; Fine Arts Bldg. Towson St. College, Baltimore; through December 16th.

GROUP SHOWS

Art Barn, "Interpretive Portraits" by 9; through November 25th; Tilden St. & Broad Branch Rd., N.W.

Art League, Membership show; through December 1st. Paintings by Mary Beth Anderson; through December 6th; 315 Cameron St., Alexandria.

Dimock Gallery, 19th Cent. art & furnishings; through November 21st; Lisner Auditorium, lower level, 21st & H Sts., N.W.

Jane Haslem Gallery, Silent Auction of prints; through November 17th; 2121 P St., N.W.

Jefferson Place Gallery, group photography show and paintings/drawings by Robert Gates; through November 24th; 2000 P St., N.W. Suite 310.

June 1 Gallery, Bicentennial Preview II; through Nov. 16th; 2647 Connecticut Ave., N.W.

Pyramid Galleries, New Mexican Artists; through Nov. 25th; 2121 P ST., N.W.

Summer Squach, "Women in Posters"; through November 16th, 3212 N St., N.W.

Thought Gallery, women print-makers; through November 30th; East St., Annapolis.